IN THIS ISSUE: THE TRAGEDY OF A DANCER . . . . By Lillian Moore

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DR. JOSEF HOFMANN

Director of The Curtis Institute of Music, Has Returned from an Extensive European Tour

LILY PONS
and her two sheep-dogs, her constant companions during her recent stay on the Riviera.

EUGENE GOOSSENS
conducted the General Motors Symphony Orchestra over Station WJZ on December 30.

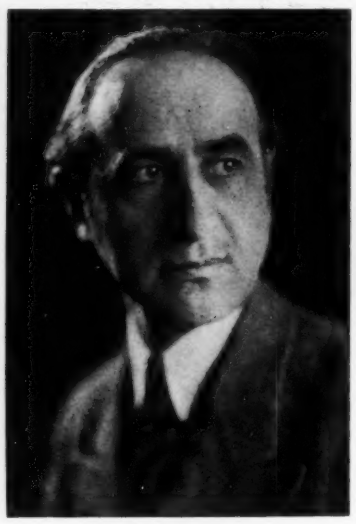
THE MILBAN TRIO.
Left to right, Frederick Buldrini, violin; Milton Kaye, piano and Mildred Sanders, cello. The trio won the MacDowell Club Young Artists' Contest, and was heard in a recital December 17, at the MacDowell Club, New York. Buldrini is of a musical family, the senior Buldrini being a member of the Metropolitan Opera House orchestra. He studied in Bologna, and at the Juilliard School, won a New York contest and was soloist with the New York Civic Orchestra, December 12 and 16.

EIDÉ NORÉNA,
soprano of the Metropolitan Opera, arrived in New York on the SS. Majestic, December 12. Before sailing, she sang on December 2 in the London Lieder Concerts at the Hyde Park Hotel, London. (News Events Photo Service.)

THE GRUPPE TRIO
will appear in recital at Steinway Hall, New York, January 7. The three are members of one family and all have appeared as individual artists. This is their first joint appearance in New York, and follows a series of concerts in New England. Besides giving their own recitals, the Gruppes have played as soloists in different chamber music organizations, but formed a trio only last season. Camille was first violinist in the Metropolitan Ladies String Quartet. Paulo has played in the Letz and Eddy Brown string quartets and the Tollefsen Trio. He gave a series of twenty cello sonata recitals with Samuel Quincy, pianist, over WOR last season. He has appeared in recital several times in New York. Hazel Gruppe, pianist, has for the past three seasons spent part of her time each year touring abroad, fulfilling engagements in both France and Germany. She gave a New York recital last April.

MYRA HESS,
English pianist, on her arrival in New York, December 22, aboard the SS. Empress of Britain. She will play over forty recitals in the major music centres of the United States.

MRS. MARY LOUISE CURTIS BOK, JORGE BOLET and DAVID SAPERTON.
Mr. Bolet, twenty-year-old Cuban pianist and graduate of the Curtis Institute of Music, has been awarded a fellowship by the Cuban government. The fellowship carries a stipend through which the Republic of Cuba will aid the young artist to embark on his life career as a concert pianist. Mr. Saperton has been Mr. Bolet's teacher at the Curtis Institute for the last seven years and Mrs. Bok, as president and founder of the institute, is joining her congratulations to Mr. Saperton's. (Photo by Philadelphia Inquirer.)



LEON ELZIN,
the New York photographer, specializes in making photographic portraits of musical artists. Some of his best subjects have been: Maria Jeritza, Rachmaninoff, Gigli, Bori, De Luca, Edward Johnson, Elisabeth Rethberg, Gladys Swarthout, Kathryn Meisle, Leonora Corona, Rosa Raisa, Jascha Heifetz and Ganna Walska.

ERNESTINE SCHUMANN-HEINK
will be featured in the new series of Sentinels Serenades to be heard over an NBC-WEAF network from the Chicago studios, beginning January 6. Mme. Schumann-Heink, in addition to singing, also is to be heard in talks. Josef Koestner is the musical director of these programs, and Edward Davies, baritone, is soloist.

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera, attired in her costume for the opera Merry Mount, making overtures to a turkey which is one of the gifts she has received from radio fans. Miss Swarthout's "Voice of Firestone" program for New Year's Eve included Ring Out Wild Bells (Gounod), Siboney (Lecuona), Sirens Song (Gretchaninoff), and Stride La Vampa from Verdi's Trovatore.

(See Inside Back Cover for Additional News Pictures)

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Boston Orchestra Introduces Composition by Ernst Toch

Fantasy Inspired by Chimes of Westminster Receives Hearing under Baton of Richard Burgin—Handel and Haydn Society, Don Cossack Choir, Chardon Quartet, Jan Smeterlin, and Ensembles under Sevitzky and Fiedler in Holiday Presentations

By MOSES SMITH

BOSTON—Ernst Toch's Big Ben was given its first performance at concerts of the Boston Symphony Orchestra in Cambridge and Boston, on December 20, 21 and 22. These programs were under the direction of Richard Burgin, concertmaster, substituting at comparatively short notice for Dr. Serge Koussevitzky, who has been laid up with a cold. Mr. Burgin's exceptional qualities, described by this correspondent in last week's issue in connection with the program which he led as guest on December 14 and 15, were again in evidence—perhaps even more than on the previous occasions.

Toch subtitles his new work as a Variation Fantasy on the Westminster Chimes. The piece was conceived while he was in London and took shape before he came to America; but he did not actually write it until October and November of this year. It begins with the sounding of the familiar chimes tune. Thereafter there are numerous variations, many of them fairly regular in character (multiples of eight measures). But the thematic development is not simple; and there is a complicated, though brilliantly conceived and executed, fugue toward the end. Therefore the appellation "fantasy" is explainable. The music is startlingly diatonic most of the time; startlingly English much of the time. Perhaps both of these qualities are dictated by the nature of the theme and by the setting where Toch heard it. At any rate, the final impression is of an excellent product of a first-rate composer.

The new work seemed to receive an unusually sympathetic performance from the Boston Orchestra under Mr. Burgin. Toch himself came down for the concerts of the 21st and 22nd. The program for these two days included in addition the Christmas Concerto of Corelli, the first symphony of Edward Burlingame Hill, and Saint-Saëns' Organ Symphony. That of the 20th contained the Hill symphony and the Brahms E minor symphony. The various performances under Mr. Burgin were, as has been suggested, far from the routine variety.

Earlier in the week Bronislaw Hubermann was the soloist in the Brahms violin concerto with the Boston Orchestra under Dr. Koussevitzky. His breadth of style and penetrating insight into the problems of performance were welcomed here after his ten years' absence. Dr. Koussevitzky, continuing his cycle of Schubert, Schumann and Brahms, led performances of the Unfinished Symphony and the Manfred Overture. The audience was enthusiastic in its expression of approval of the violinist, conductor and orchestra.

CHORAL PROGRAMS

As to applause, however, the most exciting demonstration in many a day greeted the Don Cossack Choir, led by Serge Jaroff, at Symphony Hall, on December 16. The audience, filling the auditorium, could scarcely get enough music from the colorful ensemble, which offered its miscellany of operatic choruses, religious numbers and arrangements of folk tunes. Nor, in the case of Cossacks, is the Sunday law against dancing ever invoked.

The local Handel and Haydn Society, oldest choral organization in America, no doubt, began its 120th season with a concert under the direction of Thompson Stone at Symphony Hall, on December 20. The program was devoted entirely to the literature of carol music, in a sort of historical survey—interesting and instructive as well as entertaining. The capable performances by the chorus were enhanced by attractive stage setting, out of the beaten track. To top off the audience's enjoyment, Frieda Hempel sang several solos—also carols—in her first appearance in Boston in half a dozen years or more.

ORCHESTRAL AND CHAMBER MUSIC

The Boston University Orchestra, led by Arthur Fiedler, presented an attractive program on December 18. Mr. Fiedler, coping with the problems of a student orchestra, is not content to present meaningless trifles or easy arrangements, but searches the literature for available material. In this instance he lighted on Haydn's Oxford Symphony, a Bach suite in C major, Sibelius' Swan of Tuonela and Saint-Saëns' symphonic poem, The Youth of Hercules. The performance of the Bach was listed as the first in Boston. In the Sibelius piece, Joseph Trongone played the English horn solo. The performance was applauded by an attentive audience.

The Chardon String Quartet had the assistance of no less distinguished a figure than Paul Wittgenstein for its concert in Brattle Hall, Cambridge, on December 19. The program consisted of unfamiliar compositions, in the presentation of which the Chardons have long since placed Bostonians in their debt. There was a Fantasy Quartet by Eugene Goossens; Voces Intimae by Sibelius; and Korngold's suite for two violins, cello and piano left-hand. The music was not of evenly excellent quality—not even the Sibelius quartet, so highly touted by Cecil Gray. The Korngold suite, in the opinion of this writer, is already out of date. But it is sympathetically written for the display of the piano part, of which, quite

(*Continued on Page 28*)

"Modern" Music Lacks Terrors For Paris Holiday Audiences

Martelli's Orchestral Concerto Arouses Only Mild Opposition—Segovia and Milstein Earn New Laurels—Schwanda Has French Baptism

By IRVING SCHWERKĒ

PARIS.—Modernity has again lifted her hydra head, but not very high. It is no longer easy to get an entire populace worked up over the advent of sonorous innovations. Time was when a composer's "promissory note" was enough to make people run, clamor for seats, and talk their heads off over modern music.

"Do you like modern music, my dear? *I* just adore it, it's so amusing" is all one heard at luncheons, teas, dinners, dances, theatres, concerts, weddings, funerals, baptisms, and revolutions. One could not for the life of oneself say which was the most tiresome—the usual run of "modern" music, or the palaver about it. Well, composers are still writing "modern," but people are palavering a lot less, and that is no mean improvement.

Various societies have throughout the years made it their object to keep the good citizens of Paris educated in and abreast with modern music. The latest one in the ranks is called the Triton (remember what havoc the augmented fourth played in centuries gone by?), now in its third year. It gives six concerts a season, featuring old and new music, and its acting board comprises Milhaud, Prokofieff, Honegger, Mihalovici, Ibert, Poulenc and Rivier.

A DISTURBING CONCERTO

The concert which the Triton gave, presented quartet, op. 17 (Bela Bartok), quartet (Milhaud), Six Melodies (Debussy) and quartet, op. 12 (Fauré). The performers were the Pro Arte Quartet, Suzanne Peignot (soprano), and Francis Poulenc (pianist). Chief interest centered in the first audition of Milhaud's quartet, his eighth, if I am not mistaken. This is one of his best essays. In three movements, Allegro, Lent et Grave, and Final, it is expressive, *savant*, amply phrased. The slow movement produces an atmosphere of pathos-tinged lyricism, in fine contrast to the elegant, biting irony of the other movements, particularly the final. The work was much enjoyed.

At the Sunday concert of the Paris Symphony Orchestra, Conductor Monteux gave the first Paris hearing of the concerto for orchestra by Henri Martelli. The work, created by Koussevitzky in Boston, 1932, did not take the Parisians by storm although it did elicit mild protests from some of them. Others of course applauded, and this in view of the fact that the piece is already known in America and "description of it is superfluous," as the musical newsmen say. At the same concert Marian Anderson was the applauded soloist in songs by Mozart, Verdi and some orchestrated Negro spirituals.

MILSTEIN SCORES

Those who expected to hear Milstein do the Pergolesi sonata in B flat, as arranged by Stravinsky, were disappointed, for the violinist did not play it. Instead he gave the sonata in D major (Handel), followed by the partita in D, for violin alone (Bach), sonata in G major (Beethoven), De mon pays (Smetana), Two Caprices (Paganini), Nocturne (Fauré), Minstrels (Debussy) and Scherzo-Tarantelle (Wieniawski). In all of which Milstein was ably accompanied by

(*Continued on Page 28*)

Stravinsky's Mavra Has Philadelphia Premiere

Merry Opera Based on Folk Story Presented by Philadelphia Orchestra in Colorful Stage Production under Smallens—Maria Kurenko Sings Title Rôle with Ivan Ivantzoff as Hussar—Hänsel and Gretel Shares Double Bill

By MARGARET M. CODDINGTON

PHILADELPHIA.—Stravinsky's one-act *opera bouffe*, Mavra, had its American première at the Academy of Music on December 28, presented by the Philadelphia Orchestra Association in a double bill with Humperdinck's Hänsel and Gretel.

The new work was set off by a highly effective stage background, properties and costumes, designed by Sergei Soudeikine and deftly suggestive of the prankish absurdity of the action. Parasha (Maria Kurenko), a village maiden, loves a dashing Hussar (Ivan Ivantzoff), but in order to enjoy his society she has to introduce him into her mother's household disguised as a servant maid. The mother accepts the buxom helper, and all goes well until the mistress of the house goes out with a neighbor. After they are left alone, the lovers indulge in a tender passage, tonally expressed in a duet. Then the Hussar discovers that he needs a shave. He fetches his brush and razor and lathers his manly countenance, when, alas for the ingenious plot, the mother returns. The poor soldier is ejected from his lover's paradise with scant ceremony, and Parasha leans out of the window, calling after him disconsolately.

A VIVACIOUS SCORE

The music is rich in vivacity and redolent of comedy. Florid in execution, the score is tuneful, reminiscent sometimes of the Russian folk-song tang which Glinka and Tschaikowsky knew so well how to convey; at other moments in the Italian vein. However, slight as is the plot and frolicsome the mood throughout, the work is a little masterpiece, and the Philadelphia performance a memorable one. Mme. Kurenko, the possessor of an exquisite and ever-fresh voice, was de-

(*Continued on Page 28*)

Rodzinski Leads Novelties And Performance of Otello

Cleveland Orchestra Excels in Music by Bach-Weiner, Delius and Ibert—Verdi Masterpiece Effectively Sung by Cast Including Rose Tentoni, Aroldo Lindi and Richard Bonelli—Heifetz Charms in Recital

By ROSA H. WIDDER

CLEVELAND, O.—Artur Rodzinski was greeted enthusiastically by his faithful audience when he appeared on the stage of Severance Hall to conduct the seventh pair of symphony concerts after his return from a successful New York fortnight at the helm of the Philharmonic-Symphony Society. Far from resting on his laurels, Rodzinski immediately set to work on the second operatic offering of the season, in the meantime delighting with a varied list comprising Bach's Weinen, klagen in the new arrangement of Leo Weiner; Delius' Walk to the Paradise Garden, and Ibert's Escales. This list was topped by a fervently gripping performance of Tschaikowsky's Pathétique. As was to be expected, this gifted conductor exhausted the musical contents of this score and moved his hearers profoundly.

OTELLO GIVEN BY SPLENDID ENSEMBLE

The happy choice of this rarely heard opera must again be credited to Rodzinski and while there were no Metropolitan artists, with the exception of Richard Bonelli, the ensemble was almost completely satisfying. Paramount in achievement was the interpretation of the orchestral score by the Cleveland Orchestra with Rodzinski's baton extracting every inch of living drama from the printed page. An exceptionally fine performance of Iago fell to the lot of Bonelli; there could be no doubt as to the fact that the audience singled him out for special ovations. Aroldo Lindi as Otello, Rose Tentoni as a Desdemona vocally brilliant and histrionically appealing, and Albert Mahler as Cassio completed the guesting cast. The remaining rôles were allotted to Cleveland singers who proved adequate in their respective parts, such as: Marie Simmelink Kraft, William Miller, Donald Dickson and Frank Schwemler singing the rôles of Emilia, Roderigo, Montano and the Herald respectively. Josef von Wymetal deserves credit for his fine stage direction; Richard Rychtarik built simple but effective settings, and especially artistic singing was done by the large chorus under the direction of Giacomo Spadoni. Numerous recalls were the rule at both performances. Spirited bravos resounded when Bonelli, Tentoni and Rodzinski appeared on the stage. Tosca was to be performed on January 3 and 5.

HEIFETZ IN RECITAL

The supreme mastery of that king of violinists, Jascha Heifetz, again baffled his hearers who sat enthralled through his recital, the first after an absence of several years, although he had appeared repeatedly with the Cleveland Orchestra. It seems to

(*Continued on Page 28*)

THE TRAGEDY OF A DANCER

By LILLIAN MOORE

SINCE the turn of the century, the art of the ballet has undergone a most astonishing restoration. The Diaghileff Ballet, Pavlova's troupe, and more recently the Monte Carlo Ballet, have contributed largely towards the perpetuation and development of this form of the dance. The mobs which stormed the Lewisohn Stadium to see the recent summer performances of Fokine's dancers attest the popularity of ballet in America today.

Few people realize, however, the long and distinguished history of the classic ballet. During the second quarter of the nineteenth century (the "golden age" of ballet), its importance in music and the theatre was equal to that of opera itself. During this period there reigned a long succession of world-famous ballerinas: Taglioni, Elssler, Carlotta Grisi, Fanny Cerito, and, last of the line, the exquisite Emma Livry. Perhaps because her brief and brilliant career was cut short when she was barely twenty by an accident so horrible that it shocked all Paris, Mlle. Livry's name is virtually forgotten today. Her contributions to the development of the ballet were nevertheless of sufficient importance to make her tragic story one of great significance in the annals of the dance.

Emma Livry was born for the stage. Her mother was Celestine Emarot, an insignificant dancer at the Paris Opéra, where Emma was later to become the reigning star, and her father was one of the Opéra's most interested patrons. In her early childhood—she was born in 1842—Emma betrayed an aptitude for the dance, in a rather unusual fashion. One day Madame Emarot returned from a ballet rehearsal to find her six-year-old daughter stealing jam in the pantry. In order to reach the coveted jar the child was standing on the tips of her sturdy little toes. When asked what she was doing, Emma replied innocently, "Mama, I am studying my geography." "Diplomacy and strong toes," thought Madame Emarot, "Heavens! My daughter will be a dancer!"

Nevertheless, when at the age of twelve Emma announced that she wished to become a dancer, her parents protested. Perhaps they were too well acquainted with the difficulties of a theatrical career. But Emma was obstinate and finally she was given permission to study dancing. There were still many obstacles in her path. She was painfully thin and not at all pretty. She had straight, dark hair, a rather long face and large, expressive eyes. Her little limbs were stiff yet nervous and delicate. When she was taken to a famous professor of the dance he refused her, saying that the child would never make a dancer. Emma then insisted upon being taken to Madame Caroline Dominique, teacher of the ballet at the Opéra. Madame Caroline immediately recognized her talent, and prophesied that the child's dreams would be realized.

Early Steps Toward Art

For several years Emma studied hard and practiced diligently, while her slender limbs grew stronger and more beautiful. There is a story to the effect that while she was learning to dance, Emma built up her strength with a certain red wine, called Ermitage-Bergier, which possessed the power of "immediately endowing the person who drank it with superhuman vigor and energy." At any rate, her progress was so amazing that Marie Taglioni (the greatest ballerina of the nineteenth century, who was as famous in her time as Anna Pavlowa has been in ours) expressed a desire to see the young dancer. A meeting was arranged, and Taglioni was so delighted with the performance of the young girl, that Emma became her personal pupil and protégée.

At this time the ultimate ambition of every *danseuse* was to appear at the Paris Opéra. It was arranged that Mlle. Livry, although she was only sixteen years old, should make her début there, in the beautiful old ballet of La Sylphide, which had been Taglioni's most celebrated vehicle. The event took place in October, 1858. The critics, horrified at the audacity of the child who dared to appear as the classic Sylphide, came prepared to scoff. Albert de La Salle, reviewing the performance in Le Monde Illustré, said: "It must be confessed that on this occasion we had prepared ourselves to cite purely and simply the fable of the frog who wished to make himself as large as an ox, and we counted upon the forcible effect of this anecdote. However, we are disarmed in the presence of the success which Mlle. Livry obtained the other evening at the Opéra. The young débutante already has more than hopes; she has acquirements, precision, a noble style."

LE PAPILLON
BALLET DE
Mmes MARIE TAGLIONI et de Mr de St GEORGES
VALSE DES RAYONS
LE CHANT DU PAPILLON
LA VALSE DES FLEURS
PAS DANSÉS PAR Mlle EMMA LIVRY.
MUSIQUE DE
J. OFFENBACH
PARIS AU MÉNESTREL, Rue Vivienne, HEUGEL & Cie EDITEURS

EMMA LIVRY
in Le Papillon. From an engraving in the Theatrical Collection of the Harvard University Library.

During the performance, the entire audience was raised to ecstasy by the exquisite grace, lightness and perfect technic of the young artist. Emma became the idol of Paris. The French, tired of seeing only foreign dancers, took a national pride in the young woman. Taglioni, who had come from her villa on the Lake of Como to assist at the début, was delighted by the success of her protégée. She presented Emma with a portrait of herself, which bore the inscription, "Make me forgotten, but do not forget me!"

Mlle. Livry's next appearance was in the opera Herculaneum by Félicien David, presented at the Théâtre de l'Opéra on March 4, 1859. The work contained a very beautiful ballet in which Mlle. Livry danced the principal rôle. Critics and public were more enthusiastic than ever. Herculaneum was so popular that before the end of 1862 it had been performed 270 times.

Mlle. Livry created the principal rôle in but one full-length ballet, Papillon. Great artists in every field joined in making this a masterpiece—the music was by Offenbach. Saint-Georges wrote the story, while Marie Taglioni, interested as ever in the success of her pupil, arranged the choreography herself. The story, slightly reminiscent of the earlier ballets Fée Urgele and La Sylphide, concerned a young girl who was changed by a wicked fairy into a charming butterfly, while the evil fairy was herself transformed into an old women to whom youth would return should some handsome young hero consent to kiss her.

The first performance of Le Papillon, long anticipated by the artistic world, took place on November 26, 1860. The title rôle was well suited to Emma Livry, whose principal qualities were ethereal lightness, versatility in dancing on the "*pointes*," and a classic and noble style. Papillon was immediately successful. Livry was compared to Taglioni and Elssler, and by some she was pronounced their equal.

Fame and Tragedy

At about this time Ernest Feydeau, the French author, who was writing a novel which centered about a ballet dancer, called upon Mlle. Livry to obtain a description of the ballet La Sylphide which he wished to introduce in his book. At Emma's request, he related the plot of the novel, at the conclusion of which the heroine was burned alive.

"To be burned alive!" Emma exclaimed; "that would be indeed to suffer." Then, a moment later: "Yet it would be a beautiful death for a dancer." Six months later she suffered this fate.

Emma Livry seemed to stand upon the threshold of a long and brilliant career, but, as a matter of fact, she appeared in but one more opera. It was Gounod's Queen of Sheba, first presented on February 27, 1862, and totaling 159 performances.

A restoration of the opera La Muette de Portici (in which the principal part, that of Fenella, is always taken by a dancer) was planned for November, 1862. The title rôle was given to Mlle. Livry. It is interesting to note that in recent years the same rôle was danced by Anna Pavlowa, who also made a moving picture of the story. However, Emma Livry was destined never to appear as Fenella.

On November 13, 1862, one of the last rehearsals of La Muette was being held on the stage, while about twenty persons, including Madame Emarot, Emma's mother, watched from the auditorium of the house. The renowned tenor Mario had just finished an aria, and the little audience was expectantly awaiting the appearance of the lovely *première danseuse*, when there was a terrified scream, and Emma Livry, her tarleton ballet skirt a mass of writhing flames, dashed wildly across the stage. She ran distractedly back and forth, fanning the flames until she seemed a pillar of fire. The *corps de ballet*, panic-stricken, fled into the street in their scanty practice costumes. In the auditorium Madame Emarot fainted. A fearless stage-hand named Muller threw himself upon Mlle. Livry, and at the risk of his own life, succeeded in bringing her to the ground, where he smothered the flames with a mantle. The house physician, Dr. Laborie, who had been watching the rehearsal, rushed to the stage. He discovered that Mlle. Livry's ballet skirt, which consisted of eight layers of tarleton, had been almost completely consumed by the blaze, and the legs, one arm, and the body of the poor girl had been severely burned. She was carried into a loge, where she recovered consciousness, and Dr. Laborie administered first-aid treatments. Then she was wrapped in a mantle and carried to her home at 18 rue Lafitte.

The cause of the tragedy was soon discovered. In climbing a piece of scenery representing a mountain, from which she had to make her entrance on the stage, Mlle. Livry had brushed against an unprotected gas jet (all theatres being lighted by gas at that time) and her tarleton skirt had immediately burst into flames.

All Paris Mourns

All Paris was shocked and distressed by the horrible accident which had come to its favorite. Expressions of sympathy, condolences and gifts poured in upon the sufferer. Count Walewsky, the Minister of State, made a personal visit to Mlle Livry on the first day after the tragic occurrence. The production of La Muette de Portici was indefinitely postponed. Later the rôle of Fenella was offered to Mlle. Ferraris, a popular and accomplished ballerina, who refused it out of a very delicate sympathy for her fellow artist. The part was given to Marie Vernon, a beautiful débutante, who danced it when the opera was finally presented on January 31, 1863.

The condition of Mlle Livry grew steadily worse. The doctors, who at first had held out some hopes for her recovery, now expressed only the deepest anxiety. During eight long months she suffered a thousand agonies of torture. Even in the midst of her suffering, she thought only of her art, for she permitted some of the pantomimists of the Opéra to watch her agonized struggles, and even tried to describe her sensations to them. The frail body of the dancer was unable to oppose the ravages of the burns, and Emma Livry died on July 27, 1863.

She was undoubtedly a great artist. During the few brief years of her career, she restored the classic beauty of Taglioni's dancing. Had she lived, it is impossible to judge what she might have contributed towards the development of the ballet.

Gautier's Tribute

At her death, the great Théophile Gautier, an ardent admirer, wrote of her:

"She had an imponderable lightness, and her silent flight traversed space without our hearing even a thrill in the air. She imitated the butterfly in Le Papillon—a butterfly that poses on flowers and does not bend them. And alas! like one, she has burned her wings in the flames, and two white butterflies, as if they wished to escort the funeral cortege of a sister, winged their snowy way above her coffin during its whole journey to the cemetery.

"This incident, in which the Greeks would have seen a poetic symbol, was remarked by thousands of persons in the multitude that followed the burial chariot. On her tomb what epitaph shall be traced if not the one conceived by some ancient poet for some Emma Livry of antiquity?—'O earth, weigh lightly upon me, I have weighed so lightly upon thee'."

Visitors to the Museum of the Paris Opéra today may see preserved, among portraits and other mementos of Emma Livry, a tiny wooden casket containing the charred remains of the little white ballet skirt she wore on that fatal day in 1862. It is a tragic reminder of the untimely end of a brilliant and promising career.

IN NEXT WEEK'S ISSUE
THE YOUNG GENERATION OF POLISH COMPOSERS
By FELIX LABUNSKI

Klemperer Engaged for Three Years as Los Angeles Leader

Conductor Signs Contract to Appear Four Months Each Winter at Head of Philharmonic Orchestra—Volunteer Workers Enlisted for Guaranty Campaign—Korngold Is Possibility as Batonist

LOS ANGELES.—American orchestral affairs and the cultural life of the Southland in particular will receive definite impetus when Harvey S. Mudd, president of the Southern California Symphony Association, announces the three-year engagement of Otto Klemperer, former *maestro* of the Berlin State Opera am Platz der Republic, as artistic head of the Los Angeles Philharmonic Orchestra, beginning next winter. This is Klemperer's second season here. Inasmuch as the association is sponsoring also the summer concerts at the Hollywood Bowl, Klemperer's influence will be even more far-reaching than the wording of a certain paragraph in the contract, by which he will conduct here not less than four months in the annual six months of winter concerts. The agreement was worded in this manner so that Klemperer can accept certain Eastern and European engagements.

PLANS FOR GUARANTY DRIVE

Signing of the contract by Klemperer and President Mudd and Chairman Allan C. Balch was preceded by no less an auspicious arrangement for a super-campaign to complete the first $125,000 deficit guarantee for the current season. This all-Southland campaign will be carried forward in the manner of Community Chest welfare fund drives, thousands of volunteer workers participating.

Klemperer will have assumed temporary reign of the Philadelphia Orchestra as this goes to press, as he is to direct there during the first seven weeks of the New Year. Upon the close of his Philadelphia engagement he will sail for Italy, where he is to conduct Beethoven cycles in Milan and Florence at the wish of the Italian government.

April 27 will find him back in Los Angeles, where the season is to be ended temporarily toward the end of March. This means that it will be resumed upon Klemperer's return and offer three weeks of symphony concerts during May to make up for the interruption.

Whether Klemperer is taking part actively in the 1935 summer season at the Hollywood Bowl is not settled definitely. That he will exert a definite artistically governing influence goes without further saying.

Klemperer's third pair of Saturday night programs proved another sell-out, the concert offering the Benvenuto Cellini overture of Berlioz, the Haffner symphony (No. 35) by Mozart and the Pathétique of Tschaikowsky. He was féted. Practically the entire season so far has been given without soloists, yet attendance has broken all records in the past and interest in the orchestra and conductor is still rising.

In Klemperer's absence concerts are to be led by Ossip Gabrilowitsch, José Iturbi, Alfred Wallenstein, Igor Stravinsky and Erich Wolfgang Korngold, if the latter, who is here on a motion picture music contract, is available. Henry Svedrofsky, assistant conductor, will conduct about fifteen performances.

Mrs. Cecil Frankel has announced Harold Bauer, pianist, for the February 26 program of the Bartlett-Frankel String Quartet, endowed by her in memory of her father.

Joseph Achron, composer and teacher, has scored his cello piece, Hazan, for full orchestra.

STRING QUARTET IN DÉBUT

A new string ensemble, the California String Quartet, consisting of Louis Kaufman and George Bereczowsky, violins, Emile Ferir, viola, and Kolia Levienne, cello, has been founded. A series of concerts is to start in January at the Town House music room.

Grace Moore has reopened her Beverly Hills home. Studios are bidding for her in pretty lively fashion and it looks as if there will be many hours on the sound-stage for a half year. With Miss Moore, as her personal representative, arrived Mrs. Harry Askin (the former Rena Macdonald, for years associate manager to L. E. Behymer until her marriage to the late Mr. Askin, theatrical producer and concert manager for Sousa).

Alexander Schreiner, organist at the University of California in Los Angeles, left for a concert tour along the Northern part of the coast.

B. D. U.

MARIA MÜLLER

has returned to New York for her season with the Metropolitan Opera Company. This picture shows her in the character of Eva in Die Meistersinger, one of her best known rôles.

New Ensemble Makes Début In Denver

Josef Lhevinne Is Applauded Soloist in Initial Concert of Organization

DENVER, COLO.—The Civic Symphony Society of Denver has made an important stride in the furtherance of local music life by organizing and presenting in its first concert the Denver Symphony Orchestra which, like the Civic Symphony Orchestra, is under the baton of Horace E. Tureman. While somewhat smaller in numbers than the latter organization, its personnel consists exclusively of professional musicians.

In the first half of its program were Gluck's overture to Iphigenia in Aulis, the sinfonia from Bach's Christmas Oratorio and Haydn's symphony in D major. The second part of the program was given over to Josef Lhevinne, who gave a scintillating performance of Chopin's F minor concerto, adequately accompanied by the orchestra. The pianist received an ovation and had to add many extra numbers before the enthusiastic audience would cease recalling him. There are to be two more concerts by the Denver Symphony Orchestra at the Broadway Theatre. The respective soloists will be Jeannette Vreeland, soprano, and Josef Szigeti, violinist.

The Civic Symphony Orchestra for its second concert featured an all-Russian program, comprising Glazounoff's symphony No. 5 in E flat and Tschaikowsky's suite No. 3 in G major. Between these two purely orchestral numbers Forrest Fishel sang Lensky's air from Tschaikowsky's opera Eugen Onegin in the original Russian.

Denver College of Music presented Mrs. Thomas Patterson Campbell and Andrew W. Riggs in a two-piano recital.

G. S.

Brilliant Minneapolis Fortnight Brings Gala Orchestral and Recital Events

Ormandy Leads Mahler's Second Symphony with Resident Soloists and Chorus—Paul Wittgenstein, Joseph Szigeti, and Agnes Davis Are Heard with Orchestra—Nino Martini and Paul Althouse among Concert Notables

MINNEAPOLIS, MINN.—The seventh concert of the Minneapolis Symphony Orchestra on December 7, was ambitiously daring even for an organization which has functioned for thirty-one seasons. The program consisted of Mahler's symphony No. 2. Eugene Ormandy achieved, again without score, a personal triumph. His orchestral resources were limited; too many players were coming and going for the off-stage portions, but the huge work was given a satisfying, and at times a brilliant performance. Ann O'Malley Gallogly, contralto, vitalized the score each time she sang. Corinne Frank Bowen, soprano, was excellent. The Twin City Symphony Chorus fulfilled its part in lifting the last movement to a stirring climax. The applause of the audience at the close brought Ormandy again and again to the stage.

The third musical travelogue, French, was given on December 9 in Northrop Memorial Auditorium by the Minneapolis Symphony Orchestra. The composers represented were Berlioz, Dukas, Ravel and Franck—the latter with the symphony in D minor. It appears that the difference between a popular and a regular symphony concert is the time of the performance; any program on Sunday is popular. A popular French musical travelogue without numbers by Bizet, Chabrier, Massenet, Saint-Saëns or several other composers lacks in French flavor. This program did. The Ravel piano concerto for the left hand was admirably played by Paul Wittgenstein, who was recalled several times and induced to add encores. Ormandy added The Sorcerer's Apprentice by Dukas to his list of dramatic materpieces, and there was plenty of evidence in the Franck symphony that he is more sensitive to its noble proportions.

Nino Martini appeared on December 10 as the artist at the third concert of the Artists Course. A program of seventeen numbers, songs and arias was lengthened by many encores. This lyric tenor was at his best. His fine voice, his enthusiasm, and charming manner captivated the audience completely.

SZIGETI SOLOIST WITH ORCHESTRA

The eighth symphony concert on December 14 brought again that superb artist, Joseph Szigeti, and an outstanding performance of Beethoven's much-played Leonore Overture. Ormandy has long wooed and finally won an exquisite pianissimo which gave to this familiar composition a new delicacy and a wider range of color. Minneapolis heard for the first time the Sibelius symphony No. 5. Ormandy delivered it earnestly, with no obvious attempt at superficial ruggedness. He set it forth as though presenting it for either the favor or disfavor of the audience. Szigeti was heard in the Brahms concerto for violin in D major. The performance was one of breadth and dignity, superbly conceived and played. So also was the orchestral part.

The popular concert of December 16 was a Wagner program with Agnes Davis, soprano, as soloist. A beautiful voice, flawless German, and a keen dramatic understanding made of Dich Theure Halle from Tannhäuser, Träume and the closing scene from Götterdämmerung distinct achievements for this gifted singer. Ormandy was at his best particularly in the excerpts from Götterdämmerung. This orchestra has never played with greater dramatic fervor. Several other excerpts were delivered with authority and breadth.

ALTHOUSE WITH APOLLO CLUB

The Apollo Club, under the direction of William MacPhail, has returned to the Lyceum for its concert series, the first of which was given on December 11 with Paul Althouse as assisting artist. The membership has been increased, and with it considerable more volume excepting in the first tenors. An added lustre of vocal refinement has increased the resources of this fine organization. The program consisted of many old favorites, and several worthy additions to the club's repertoire. Tenebrae Factae Sunt by Palestrina was impressive, and Gretchaninoff's Autumn was suitably colored and emotionally expressed. An arrangement of The Blue Danube Waltz for chorus and two pianos was an instant success.

Mr. Althouse was in fine fettle and ranged from opera arias to spirituals with easy grace of tone and manner. Elsie Wolfe Campbell and John Beck played their usual excellent accompaniments. Mr. MacPhail continues to imbue his singers with finely controlled enthusiasm; his readings are musical and stirring.

E. G. K.

Warsaw to Hold International Violin Contest

In commemoration of the 100th anniversary of the birth of Henri Wieniawski, Polish composer, an international violin contest will be held in March, 1935, at Warsaw, under the protectorate of the President of the Republic of Poland, Ignacy Móscicki. The contest is being organized by the Chopin Musical College in Warsaw.

Violinists of all nationalities are eligible. Contestants must not be older than thirty years of age, that is, born not before March, 1905. The aforesaid contest will begin on March 3, 1935, and will be publicly conducted in the Warsaw Philharmony before a jury composed of prominent violinists from Poland and abroad.

The jury will adjudge the execution of the stipulated works at the contest of solo performances according to points. From among the competing contestants, the twenty receiving the highest amount of points will be selected. These are to perform with orchestral accompaniment during the second part of the contest one of two concertos by Wieniawski. This second stage of the contest will also be judged according to points. The average of points obtained in both parts of the contest will decide in the distribution of the prizes, of which there are seven. In addition, fifteen honorary diplomas are to be given, numbered from one to fifteen, in accordance with the amount of points received. The French Government has also offered two awards, one of 10,000 francs, which goes to the winner of the first prize, a French citizen; the other award of 5,000 francs, to the second winner, also a French citizen.

Harriet Cohen Returning This Month

Harriet Cohen, English pianist, after a season in England, France, Holland, Spain and elsewhere (playing with Sir Thomas Beecham and the London Philharmonic, Sir Henry Wood and the BBC Symphony Orchestra, Pierre Monteux and the Orchestra Symphonique de Paris, Enrique Arbos and the Madrid Symphony, and others), will arrive in New York early in January. She gives a recital at Town Hall, New York, before leaving for Toronto for engagements there and in other cities.

Special Features for Concert in Aid of Emergency Fund

Mrs. Vincent Astor, chairman of the Special Gifts Committee of the Musicians' Emergency Fund, announces that a Musical Lucky Number Contest will be held in connection with the fund's performance at the Center Theatre, New York, on January 6. The performance has already enlisted the services of prominent musical, stage and radio artists, who have volunteered to appear to help their unemployed fellow musicians. The Lucky Number Contest will be an extra feature of the benefit, and winners will receive such musical prizes as a box at the Metropolitan Opera House, seats for the Philharmonic Orchestra concerts, a radio, a group of musical scores, and books of phonograph records. Chances for the Musical Lucky Number Contest are being sold by a junior committee under the chairmanship of Elizabeth Polk, and including Phyllis Byrne, Mrs. Cornelius Bliss, Mrs. Richard Trimble, Mary Trimble, Mrs. Henry Babcock, Mrs. Roger Cortesi, Louise Bushnell, Mary de Mumm, Mrs. Geoffrey Platt, Countess Eleanora Colloredo-Mansfield and Joan Blair.

Among the artists who will take part in the performance are Maria Jeritza, Hulda Lashanska, Ossip Gabrilowitsch, José Iturbi, Lucrezia Bori, Lotte Lehmann, Grete Stueckgold, Gladys Swarthout, Raya Garbousova, Giovanni Martinelli, Lauritz Melchior, Bruno Walter, Walter Damrosch, Artur Bodanzky, Fritz Reiner and Werner Janssen.

This benefit performance is one of the steps in the campaign to raise $400,000 for the Musicians' Emergency Fund, of which Dr. Walter Damrosch is chairman.

Metropolitan Opera to Make Newark Visit

The Metropolitan Opera Association will be brought to Newark, N. J., for the first time on January 29. The sponsors of the performance, which takes place at the Mosque Theatre, are L. Bamberger & Co. The opera will be La Boheme, with Lucrezia Bori, Nino Martini, Giuseppe DeLuca, Virgilio Lazzari and Nina Morgana. Vincenzo Bellezza will conduct. The net proceeds are to be turned over to the Hospital and Home for Crippled Children, Newark. This institution was selected by the Bamberger board because it is a charity which offers aid to children of every race, religion, nationality or color, from any part of New Jersey.

Philadelphia Orchestra Gives Bach Mass for Home Audiences

Westminster Choir and Soloists Assist in Stirring Presentation—Curtis Artists Appear in Sunday Evening Concert Directed by Dr. Bailly—Lea Luboshutz Delights in Recital

PHILADELPHIA.—The Christmas season was ushered in by the Philadelphia Orchestra and Leopold Stokowski, their musical director, with a magnificent performance of the Bach B minor Mass on December 14 and 15 in the Academy of Music. The chorus was the Westminster Choir of Princeton, whose conductor is Dr. John Finley Williamson. The soloists were LoRean Hodapp, soprano; Rose Bampton, contralto and second soprano; Dan Gridley, tenor; Frans Hoffman, bass. The performances were in commemoration of the 250th anniversary of Bach's birth.

The chorus, one of 140, is among the preëminent vocal ensembles of the day, and provided a sensitive, highly responsive medium for the conceptions of Stokowski. The tone of this group is exemplary for command of the dynamic gamut and degrees of volume, for cohesion, balance and interpretative shading.

The soloists won individual laurels and at the same time were an integral part of the production as a whole. Miss Hodapp, a Bach singer of notable attainments and the possessor of a clear, fine voice, was heard to advantage in the duets, Bach having omitted soprano solo arias from the score. Miss Bampton, noble of tone and reverent in feeling, sang magnificently in the two contralto arias. Mr. Gridley projected the tenor passages with fluent tone, conveying their deeply religious significance. The bass, Mr. Hoffman, was an interpreter of power and vocal richness.

PHILADELPHIA ORCHESTRA

The ninth pair of regular Philadelphia Orchestra concerts, on December 21 and 22, also the fifth of the Tuesday evening concerts, given on December 26 due to Christmas falling on Tuesday, marked the last appearance of Leopold Stokowski here before his leave of absence. The program paid tribute to the Christmas season by opening with the Christmas Music by Handel. This quietly beautiful music was finely given. It was followed by the powerful symphony No. 1 in C minor of Brahms. To this Dr. Stokowski gave an impressive reading, and the orchestra played with all the artistry of which it is master. Each movement carried its own atmosphere and was deeply convincing. The final number was a transcription of Siegfried's Death and Brünnhilde's Immolation from Götterdämmerung. Like all of Dr. Stokowski's presentations of the Wagner works in concert form, this was magnificently done. After repeated recalls, Dr. Stokowski played a Russian Christmas Carol.

BAILLY DIRECTS CURTIS STUDENTS' CONCERT

An audience of more than 1,600 attended the second of the Sunday evening concerts in the Great Hall of the Art Museum, given by artist-students of the Curtis Institute of Music. These events are directed by Louis Bailly. Opening with the C major quintet by J. S. Svendsen, the concert had an auspicious start, the work being excellently played by Marion Head and Nathan Snader, violins; Leonard Mogill and Leonard Frantz, violas; Harry Gorodetzer, cello. Charlotte Daniels, mezzo-soprano, provided a vocal interlude, singing the short song cycle Lieder Eines Fahrenden Geselien (songs of a Wayfarer) by Gustav Mahler. The prevailing mood is one of tragedy, and Miss Daniels gave a moving performance and one technically commendable. She appeared later in the program in four popular Spanish carols, with piano accompaniment. Joaquin Nin, Cuban pianist and composer, had transcribed these songs of Cordova, Castellane, Catalan and Andalusia. Miss Daniels won so much applause that she had to repeat the Andalusian number. Her musicianly accompanist was Vladimir Sokoloff.

The evening also served to introduce a new work, prelude, recitative and variations for flute, viola and piano by Marcel Duruflé, contemporary French composer. Harold Bennett, Virginia Mojewski and Zadel Skolovsky presented this score, which is interesting and written with expert knowledge of instrumentation. The concluding number was the Concerto grosso for string orchestra and piano by Ernest Bloch, which received a tonal mounting praiseworthy from all standpoints. Ralph Berkowitz was the pianist, who, with eighteen string players, followed the masterly guidance of Dr. Bailly.

LEA LUBOSHUTZ IMPRESSES

Lea Luboshutz, violinist, was presented in the season's opening faculty recital of the Curtis Institute on December 17. A large and cordial audience was in attendance. Mme. Luboshutz offered a program of marked interest and one which held seldom-heard compositions. Her list comprised the Bach E major sonata for violin and piano; Prokofieff's concerto in D; Chausson's Poeme; Kreisler's unaccompanied recitative and scherzo, a Chopin nocturne (Kochanski's transcription), and Szymanowski's tarantelle. The variety of her offerings allowed Mme. Luboshutz opportunity to display her versatility of style and technic, as well as the native beauty of her tone which works its spell, no matter what type of music she essays. At the conclusion, she was forced to add a number. This was a Kreutzer étude. The accompanist for Mme. Luboshutz was Harry Kaufman, whose notable keyboard art matched in admirable fashion the attainments of the violinist.

MATTHEWS LEADS CHORAL EVENT IN CLARKE CONSERVATORY SERIES

Dr. H. Alexander Matthews conducted a fine concert of Christmas music, sung by the choir of the Church of St. Luke and the Epiphany, in the foyer of the Academy of Music on December 18. This was the third event in a series under the auspices of the Clarke Conservatory of Music. Vocal expression of the Christmas spirit, as presented by the song literature of many lands, was the subject of the evening. Before each group of carols the Rev. Thomas L. Harris, rector of the Church of St. Luke and the Epiphany, made a brief talk on the items to be sung dwelling on the stamp of nationalism that all bear, and how the different people had embodied their feeling for the greatest of Christian festivals.

The choir is made up of some forty voices, and their singing reflects credit on the leadership and musicianly knowledge of Dr. Matthews. In German, British, Russian, Belgian, French and Czech carols, they sang well and with spirit and zest, bringing out the contrasting character of the various nations. M. M. C.

Gena Branscombe Directs Christmas Festival in Mountain Lakes

MOUNTAIN LAKES, N. J.—The Community Church House was the scene of a Christmas festival of music, given on December 14 by the MacDowell Club of Mountain Lakes (Gena Branscombe, composer-conductor). The numbers included traditional music of the season from many lands, including one by Miss Branscombe, arranged from the French, fifteenth century, Mary at Bethlehem. There were also excerpts from Bach's Christmas Oratorio. The chorus sang well, reflecting credit on the musicianly leadership of its director. The able accompanist was Eleanor Janssen. The club was assisted by Harold H. Lewis, pianist, who offered artistically performed solos by Brahms, Chopin, Lecuona and Debussy. B. T.

Florence Easton, Re-established in New York, Finds America Hospitable

Former Metropolitan Prima Donna Tells of Activities in Europe as Leading Singer at Covent Garden and in Concert Which Preceded Her Return to Give Recitals in This Country

On a recent evening in New York, Florence Easton, just back after three years in England, gave her first Lieder program at Town Hall. The audience assembled to hear this eminent American may have wondered why Mme. Easton, who for a succession of seasons was a favorite at the Metropolitan Opera in parts ranging from Isolde and Carmen to Butterfly, and who was mistress of eighty-eight major operatic rôles, should have so determinedly stayed away for three years.

An interviewer sought her out the next morning and asked the reason for this absence. Had she been too active? Had she been ill? Or had she, strangely enough, decided to retire at the zenith of her career?

Two affirmatives and an emphatic "No!" were the responses received. Mme. Easton, receiving her visitor in the flower-filled room of her hotel and looking as charming as when she made her last bow at the Metropolitan a few seasons back, explained that the reason she has not been singing over here is really because she has been too active musically in Europe.

"There has been Covent Garden, for instance, which has kept me occupied with appearances in a number of rôles; Sadlers Wells, where I gave some performances of Tosca in my own English translation; the yearly Three Choirs Festivals at which I have been soloist; the Celebrity tours with Artur Schnabel and the Léner Quartet; my own London recitals; appearances at the Promenade concerts under the direction of Sir Henry Wood; with the London Philharmonic under Sir Thomas Beecham; series of radio broadcasts, including the program which inaugurated the first official world-wide hook-up of the British Broadcasting Company."

AN UNFORTUNATE CONTRETEMPS

These, along with other activities, kept the soprano overseas. There has been, too, she said, illness. It was illness which forced her reluctantly to resign from the Metropolitan. "It was an accident during a performance of Carmen in England a year ago which incapacitated me for a number of months last year," Mme. Easton continued. "Reeling in Carmen's death-throes, I happened to catch my heel in the skirt of my dress and fell, twisting my spine, directly in the path of the curtain. The audience hadn't the remotest idea that the apparently lifeless Carmen who lay there *was* almost lifeless—and indeed, I actually would have been two minutes later if I had not retained sufficient consciousness to edge out of the path of the descending curtain on its way to deposit about a ton of iron weighting on my head.

(*Photo by Ben Pinchot*)

FLORENCE EASTON

"However," she went on philosophically, "all these things must be taken in one's stride."

Since her return to this country Mme. Easton has given two New York concerts, one at Carnegie and another at Town Hall, and between these two a recital in Indianapolis with the Maennerchor. She has also received many letters from singers urging her to allot some of her time to teaching.

"It's a sore temptation," she admitted, "because I love to teach. So now, between concert appearances, I shall be found at Steinway Hall, yielding intermittently to that temptation. And one of my pedagogic principles, which I shall strive to impart to everyone of my pupils, as I have tried to embody it in my own work, is to glorify English as a singing language." T.

Boston Symphony Opens Providence Series

Lawrence Tibbett, Marion Kerby, Compinsky Trio, and Other Recitalists Make Full Month of Music—Club Programs Presented

PROVIDENCE, R. I.—The Boston Symphony Orchestra (Dr. Serge Koussevitzky, conductor) opened its season here with a concert in the Metropolitan Theatre, which for technical finish and interpretative artistry it would be difficult to surpass. The Weber overture to Oberon, the Franck symphony in D minor and Moussorgsky's Pictures at an Exhibition comprised the program. It was tremendously applauded by a capacity audience.

A delightful recital was presented at the Providence Plantations Club by Elizabeth Congdon, pianist, and Harold Clement, French horn, two of the younger group of musicians. Mr. Clement played with pleasing tone and considerable facility. Miss Congdon gave a broad and seasoned expression to her several numbers.

The Compinsky Trio offered a concert in Alumnae Hall at Pembroke College. Very varied, the program consisted of trios by Beethoven, César Franck, Brahms, Gaspar Cassado and Arensky. Perfect ensemble, impeccable technic, beautiful tone, vital rhythm, combined with highly developed interpretative sense made this evening one to be long remembered.

The University Glee Club (Berrick Schloss, conductor) was heard in the first of this season's series of concerts at Memorial Hall. As usual, a large and enthusiastic audience greeted them. Oskar Shumsky, violinist, was the assisting artist, accompanied by Vladimir Sokoloff.

MARION KERBY IN "EXALTATIONS"

In connection with the Community Art Project, Brown University and the Rhode Island School of Design offered Marion Kerby, contralto, in a program of Negro Exaltations and Southern Mountain Songs. Good diction and impressive ability to elicit the meaning of her songs characterized her work. Her program was comprehensive and was listened to by a large audience.

Six musicians, Mme. Bliven Charbonnel, Beatric Ward and Paul Velucci, pianists, Julia Gould, alto, Berrick Schloss, tenor, and Harry Hughes, baritone, gave a program in Memorial Hall consisting of the works of Bach and Handel. The numbers were all given with artistry.

Dr. Wassily Leps and Lorette Gagnon, pianists, assisted by a group from the Providence Symphony Orchestra, offered a concert in Memorial Hall in celebration of Art Week. The program contained the Schumann E flat quintet, and the Liszt concerto in A major, both faultlessly performed.

TIBBETT IN COMMUNITY CONCERT

The Community Concert Association for its first concert of this season's series presented Lawrence Tibbett. A favorite here last year, he was greeted by a vast audience for this his return engagement. His perfect diction, skill in vocal coloring, and his dramatic powers, everywhere apparent, were especially noticeable in the Omnipotence (Schubert) and in the excerpt from Emperor Jones. Stewart Wille accompanied him with his usual taste and skill, and played a solo group. They received numerous recalls.

Elsie Lovell Hankins, contralto, sang for the third consecutive year with the Handel and Haydn Society's production of The Messiah in Symphony Hall, Boston.

The Chaminade Club gave a Christmas program in Froebel Hall. A vocal ensemble sang carols, and solos were contributed by Bessie Baybutt, contralto, and Mabel Hirst, soprano.

The Chopin Club gave its Christmas recital in Beneficient Congregational Church. Edith Woodhead Marshall, soprano, Amy Ward Durfee, contralto, and Lawrence Apgar, organist, were featured on the program. B. N. D.

Cherkassky to Play at Bohemians' Meeting

Shura Cherkassky, pianist, will play the Rachmaninoff sonata with Marcel Hubert, cellist, at a meeting of The Bohemians, New York, on January 7. Another New York engagement for Mr. Cherkassky is at the Rubinstein Club on January 15.

As Captain Warrington, playing opposite Jeanette MacDonald, in Metro-Goldwyn-Mayer's production of "Naughty Marietta" by Victor Herbert, soon to be released

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METROPOLITAN OPERA

HÄNSEL UND GRETEL, DECEMBER 25 (MATINEE)

The Christmas afternoon performance of Humperdinck's beloved fairy-tale opera found the Metropolitan Opera House well filled with an audience including many children. A spirited performance, which revealed the singers and the orchestra in exceptionally fresh state and devoted to their tasks, provided many moments of delightful lyricism and merry stage pantomime. The cast included Queena Mario as Gretel and Editha Fleischer as Hänsel, singers whose names have become associated with these rôles, the former particularly adept in voicing the appealing melodies and naïve folk sentiment of the opera. Dorothee Manski again gave her horrendous portrayal of the Witch, a character portrait of unique dramatic effect and skillful vocal coloring. Henriette Wakefield as the mother and Gustav Schützendorf as the father were both effective interpreters of their parts, the latter excelling in the jovial entrance scene, which was sung with the requisite heartiness and tonal appeal. Dorothea Flexer as the Sandman and Pearl Besuner as the Dewman contributed their share excellently to the performance, which under the baton of Karl Riedel moved with dispatch and was marked by authoritative orchestral interpretation. A *contretemps*, when a counterweight fell to the stage at the opening of the second scene, delayed the action slightly. The new lighting equipment made a radiant episode of the Dream Pantomime. The audience was warm in its applause and recalled the principals repeatedly.

A feature of the afternoon was the inauguration of Geraldine Farrar's talks to the radio audience, the former Metropolitan diva both speaking and singing excerpts from Humperdinck's scores to her own piano accompaniment from the broadcasting booth in a stage box.

DIE WALKÜRE, DECEMBER 26

The second evening performance of the Metropolitan Opera season brought Die Walküre with Anny Konetzni, the new Viennese soprano, making her début as Brünnhilde, and a cast which held Gertrude Kappel (Sieglinde), Paul Althouse (Siegmund), Maria Olszewska (Fricka), Emanuel List (Hunding), Friedrich Schorr (Wotan) and the eight Walküren, Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina.

It was a rather dull interpretation of this great musical drama, due to the turgid manner in which Artur Bodanzky, the conductor, led the score. The orchestra played with stultified sonority, and except for occasional bursts of dynamic energy in the first and third acts the performance lacked magnetism. The lighting of the scenes was vastly improved. At last the Metropolitan is no longer presenting Wagner in the dark. There were, however, several scenes which could be improved upon from this standpoint. Evidently the stage manager, Wilhelm von Wymetal, is not yet familiar enough with the new resources at his command.

Anny Konetzni made an auspicious début. Her voice has all those attributes which Wagnerian heroines need. It is rich and full in all registers; there is tonal color of the dependable sort; and she has authoritative sincerity in the presentation of what she sings. Mme. Konetzni's acting is commendable but it does not kindle enthusiasm. Except for the welcome absence of the elaborate wind-mill gestures that Frida Leider displayed in her interpretations, there is much in Konetzni's appearance that reminds one of the older artist.

Gertrude Kappel eloquently voiced the difficult music of Sieglinde. Always a musician *par excellence*, her conception of the rôle had complete satisfaction. Paul Althouse sang Siegmund magnificently. His voice was in prime condition and his phrasing of the deeply felt music had that legato ease that shows skill of the highest order. It is an achievement of no mean accomplishment to have such a competent American tenor of Wagnerian heroic rôles at the Metropolitan.

Maria Olszewska, Friedrich Schorr and Emanuel List acquitted themselves admirably, as did the eight Wagnerian goddesses of the sky.

LA GIOCONDA, DECEMBER 27

In commemoration of Ponchielli's centenary, the musical heroics and melodramatic attudinizings of La Gioconda held the stage for the first time this season. The cast included several of the Metropolitan's eminent figures, notably Rosa Ponselle as the heroine, making her first appearance of the winter. Giovanni Martinelli was a mellifluous Enzo, Carmela Ponselle, Laura; Gladys Swarthout, La Cieca; Armando Borgioli, Barnaba; Virgilio Lazzari, Alvise; and in other rôles Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Pompilio Malatesta. Ettore Panizza, the new conductor of Italian repertoire, presided in the pit, while Desire Defrere, newcomer among the stage directors, had charge of this department. There was a capacity audience and many standees.

The performance attained a high pitch of dramatic vigor in certain of the scenes. Particularly Rosa Ponselle's singing of the title rôle had its due impressiveness in moments such as the poison scene and the final act, when her dramatic portrayal had a poignancy that lingers in the memory. Vocally, she was also the mistress of tragic expression, endowing with clarity and opulence of tone a turbulent rôle. She was royally acclaimed by the audience. Carmela Ponselle, completing a welcome species of "sister act," gave intensity to her scene with Alvise and enacted the episode in the Doge's courtyard with proud regality. Her singing of Laura's music was of particular charm in the scene of the seaside tryst with Enzo. Martinelli was in splendid voice, pouring forth golden tones with ease, and after his air Cielo e Mar had a lengthy ovation. Miss Swarthout gave affecting emotional utterance to the music of the blind woman. Borgioli fulfilled the requirements of his sinister part with routined competence and substantial vocal endowments. The Alvise of Lazzari, whose real forte lies in buffo rôles, was dignified but somewhat too fatherly to suggest the cruelty of the character. Gandolfi was vocally effective in the double rôles of Zuane and a Street Singer.

The chorus, trained by Giulio Setti, was one of the evening's highlights, and the ballet gave a colorful interpretation of the Dance of the Hours, as devised by Rosina Galli. The stage direction moved with dispatch and the new lighting arrangements, though subtlety in their use has not yet been attained, added color to the scenes. The musical reading of Panizza was one of high voltage and authoritative beat. He was singled out for warm ovations by the audience and was brought on to the stage to bow with the singers.

SIEGFRIED, DECEMBER 28

One of the most forceful and dramatically vital performances of Wagner's Siegfried for some time was offered by the Metropolitan forces on Friday evening. It brought the reintroduction of Lauritz Melchior, the heroic tenor, singing the title rôle. Never has he been heard to more superb advantage. His histrionic interpretation of the taxing part has gained elasticity and coupled with vocalization of the finest kind, he gave a performance that aroused tremendous enthusiasm. Melchior's excellent voice was in prime condition and he sang with complete poise and assurance.

Marek Windheim, the Mime, gave an interpretation of the dwarf that had humor, pathos and subtle malignity. He sang the music splendidly and acted skillfully. Mr. Windheim was admirably seconded by Gustav Schützendorf (Alberich), who powerfully expressed the sinister character he interpreted and sang satisfyingly.

Emanuel List voiced the part of Fafner, the dragon, with resonant tone, easy production and clean-cut diction. Ludwig Hofmann as The Wanderer, was vocally inept. Not only did he sing colorlessly, but occasionally lacked unanimity with the orchestral accompaniment. Whenever he was on the stage the performance became tedious. Maria Olszewska was a capable Erda, but Editha Fleischer, interpreting the Voice of the Forest Bird, was off pitch on several top tones.

Anny Konetzni, the Viennese soprano who made her début in Die Walküre on Wednesday evening of this week, again appeared as Brünnhilde. Singing and acting authoritatively, she cemented the impressions gained at her first performance.

Artur Bodanzky conducted a presentation that was meritorious in every way. It is difficult to understand why his leadership of the previous Walküre was so stodgy and that Siegfried had so much vitality. Not only did the orchestra play the Wagnerian music eloquently, but there was a unity of spirit in the entire production which wove a potent, dramatic spell throughout the evening. The large audience was deeply sensitive to this and curtain calls at the intermission were numerous.

LUCIA DI LAMMERMOOR, DECEMBER 29 (MATINEE)

The reëntries of Lily Pons, Nino Martini and Richard Bonelli for the season were features of Saturday afternoon's largely-attended Lucia. The performance moved smoothly and established that elusive essential known as "atmosphere"—a feat not easily achieved with centenarian opera of this sort. Miss Pons returned in slender, winsome and blonde estate to captivate her audience with the affecting pathos and scintillant *bravura* of her singing. There were, of course, pyrotechnical achievement of a rare sort, trills and *staccati* galore and a long ovation after the Mad Scene, and elsewhere throughout the opera the French coloratura gave stylistic skill and human quality in her delightful singing of the ornamental music. Her tones retain the roundness that mark them as unusual among florid singers today.

Mr. Martini, whose tones have warmed in eloquence and who has now a much more sure sense of the stage than at his Metropolitan début last season, was also welcomed cordially as a youthful-appearing Edgardo. It may be said that Martini has attained the artistic stature this season that all the time was latent in his work. His suave and romantic singing of his duets with Miss Pons in the first act and his dramatic performance in the compact scene and in the final act won repeated tributes of applause from his admirers, and he was persuaded to alternate solo curtain calls with the soprano.

One of the most aristocratic, satisfying and substantial voiced baritones now singing in opera, Mr. Bonelli gave distinction to the rôle of Lord Henry. This American artist's vocalization is a model to young singers, the tonal quality is at all times rich, vibrant and true, and his proclamation of the emotions of the character had intensity, with dignity, force and economy of gesture. His was also a cordial reception from the audience.

The cast was completed by Elda Vettori as Alisa, Virgilio Lazzari as Raimondo (who had warm applause after his aria in Act II), Alfio Tedesco as Arturo, and Giordano Paltrinieri as Normanno. The chorus, excellently trained by Giulio Setti distinguished itself in its contributions, and has evidently been induced to add more verisimilitude to its dramatic behavior, under the stage direction of Desire Defrere. The musical reading of the score was highly competent on the part of Vincenzo Bellezza. The scenery for the work needs freshening, but marvels were accomplished by the new lighting system, which made the transition from day to evening in Act I a beautiful visual poem of flooding color. The audience, including many standees, was vociferous and brought artists and conductor out repeatedly to bow.

FAUST, DECEMBER 29

A thronging audience attended the Saturday night performance, the season's first presentation of Gounod's Faust and also the seasonal bow of Frederick Jagel, who was in the title part. Editha Fleischer was Marguerite, Lawrence Tibbett, Valentin, and Ezio Pinza, Mephistopheles. Pearl Besuner took the part of Siebel, Henriette Wakefield that of Marthe, and Paolo Ananian was Wagner. The production was one of dramatic spirit and musical beauty. Mr. Jagel sang with glorious tone and gave a warm, feeling portrayal of the philosopher so unfortunately rejuvenated. Miss Fleischer's Marguerite was ornamental, pure-voiced and appealing. Mr. Tibbett was a Valentin of virile voice and personality, very moving in his fraternal solicitude. Mr. Pinza was appropriately saturnine, and plumbed the tonal depths in highly effective fashion. The lesser parts were given excellent projection, and the ballet and chorus contributed to the success of the evening. Louis Hasselmans wielded a potent baton.

Reading Symphony Orchestra Opens Season under Kindler

READING, PA.—The season of the Reading Symphony Orchestra opened on December 9, when a concert was given in the Rajah Theatre before a large and responsive audience. Hans Kindler continues as conductor of this orchestra, which shows consistent progress in musicianship and tonal beauty under his guidance. The soloist of the occasion was Elizabeth Zug, pianist, of West Lawn, a pupil of Alberto Jonas. She was heard in the Liszt concerto in E flat, achieving a fine success for brilliant technic and comprehension of poetic content. She was recalled and finally granted an encore. The orchestra presented Beethoven's Leonore overture No. 3, a Brahms symphony and Berlioz' Rakoczy March. Dr. Kindler directed with spirit and finesse, obtaining performances that merited the warm applause they received. At the second concert, January 20, Stephen Hero, nineteen-year-old violinist, will be the assisting artist. R.

Willmore and Powers Management Optimistic

Mr. Willmore, of Willmore and Powers Management, after several extended trips through the United States, is optimistic with regard to the future of artists in the concert field. Among those under the Willmore and Powers management, Charles Naegele, pianist, will appear as guest soloist with the Toronto, Can., and Wilkes-Barre, Pa., symphony orchestras; Ted Shawn and his ensemble of men dancers will make two appearances with the Dallas, Tex., Symphony Orchestra during its tour in the Southwest, and also in a benefit performance Christmas week at Washington Irving High School, New York. Miriam Winslow and her dancers have fulfilled two engagements, one under the auspices of the Brooklyn Institute of Arts and Sciences, and the other under the auspices of the Student Dance Recitals at Washington Irving High School. They start on a tour immediately after the holidays which will extend to the middle of July.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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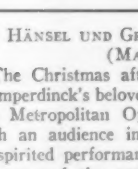
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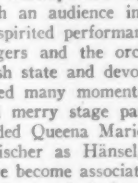
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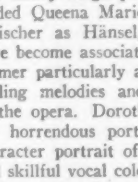
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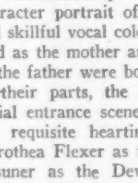
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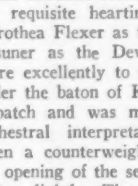
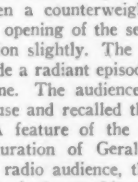

FRANTZ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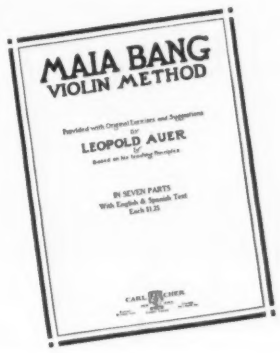
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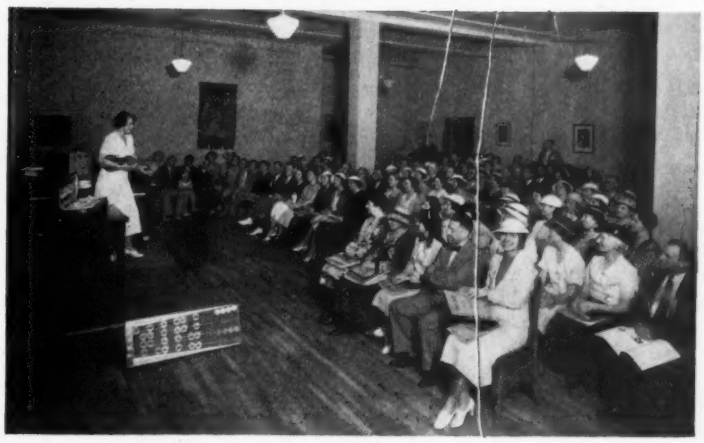

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Hanson Presents Native Works With Rochester Philharmonic

Music by Spelman, Inch, White, MacKown and the Conductor Approved by Audience—Gounod and Pergolesi Operas Performed by Eastman School Singers—Werner Janssen Makes Bow as Batonist

ROCHESTER, N. Y.—Dr. Howard Hanson conducted the Rochester Philharmonic Orchestra in another provocative list of American compositions. The most ambitious undertaking of the evening was a first American performance of Timothy Spelman's work for chorus and orchestra set to Latin text celebrating the Vigil of Venus, Pervigilium Veneris. The chorus, excellently trained by Herman Genhart, performed the difficult eight-part contrapuntal score with precision and confidence, and a laudable quality of massed tone. Laura Kellogg sang a rather ungrateful solo part, and made it seem technically facile. Leroy Morlock and Helen Maddock sang effectively also. The piece shows in its construction intelligent workmanship and a skillful contrapuntal sense, but falls short of being such exciting music as it attempts to be. The important climaxes somehow fail to "register."

Another première was Herbert Inch's poem to Sylvanus. This is cerebral music, well-invented rhythmically and deftly scored. Paul White's Five Miniatures were played with zest and whimsy, and the clever little Mosquito Dance had a deserved repetition. Marjorie Truelove MacKown's Theme and Variations for cello and orchestra received a first hearing, with Allison MacKown soloist. Both the theme and the variations betrayed the influence of the English folk-song, and were given a consistent, logical development.

Dr. Hanson need not have been so apologetic about the inclusion of two of his own works on the program, for audience approval and the spirit of the orchestra clearly manifested partiality toward the conductor's works. The lovely Andante Teneramente from the Nordic Symphony received a welcome rehearing. The suite from Merry Mount, heard last spring, is a highly effective arrangement of sections of the opera, and was given a splendid performance by the orchestra to bring the program to a brilliant, satisfying close.

OPERAS SUNG BY EASTMAN SCHOOL FORCES

Romolo De Spirito gave to the rôle of Faust, in the recent production by the Eastman School opera department, a beautiful, vital portrayal. The warm lyric quality of his voice seemed especially suited to Gounod's melodious score. In spite of the handicap imposed upon him by the costumer, Mr. De Spirito managed to make the part dramatically effective also. It was one of the best student operatic performances ever experienced by this reviewer. Laura Kellogg handled the part of Marguerite with slight trepidation, but was pictorially pleasing and sang with clarity of intonation and phrasing. Her charming voice was well-fitted to the score. Kenneth Spencer, Negro bass, made his operatic début here as Mephisto. Mr. Spencer shows potentialities with the wide range, power and pleasing timbre of his voice. The demands made upon him, however, seemed to need more maturity of vocal and stage technic. Other parts were capably performed by Virginia Hover and Geraldine Sothern.

Pergolesi's sprightly Servant-Mistress was also presented with Inez Harvuot in the rôle of Zerbina. Miss Harvuot gave a humorous, intelligent characterization, showing good dramatic sense and expert musicianship. Her singing has improved immeasurably in subtlety. Bernhard Tiede made an acceptable Doctor Pandolfo. In the pantomimic rôle of Scarpin, Nathan Emanuel was superbly ludicrous. Both presentations owed much to the artistic, sensitive direction of Emanuel Balaban and Nicholas Konraty.

JANSSEN CONDUCTS PHILHARMONIC

Werner Janssen, whose New Year's Eve in New York and portions of whose Louisiana Suite have introduced him here as a talented contributor to Dr. Hanson's American Composers' Concerts, made his bow as conductor with a well-varied program played by the Rochester Philharmonic.

Janssen's forte appears to be modern works. He brought out the fanciful beauty of Carpenter's Sea Drift—probably the most successful number on the program. His reading of the Sibelius second symphony was imbued with rhythmic energy and power.

The annual Christmas concert of the Civic Orchestra was a huge success, with a capacity house and an overflow group of several hundred standees. The orchestra, under Guy Fraser Harrison, was assisted by choral organizations of the city. At another recent Civic Orchestra concert, Harry Watts and Edna Cooley scored a decided success by their enjoyable performance of the Bach two-piano concerto.

Sandor Vas' benefit piano recital attracted a capacity throng of music-lovers at the Hochstein Music School. The program was devoted chiefly to moderns, and especially in the music of Scriabin did the artist find opportunity for his sensitive phrasing and subtle shading. The audience was markedly cordial in its demands for extra numbers.

A joint recital was given by Marjorie Truelove MacKown, pianist, and Allison MacKown, cellist, for the benefit of the scholarship fund of Phi Mu Alpha. Of special interest was a first Rochester hearing of a sonata for cello and piano by Alfano. The remainder of the program was comprised of the Beethoven Variations on a Theme of Mozart and a solo group for each performer. A friendly audience approved the music and its interpreters. T. G.

Grace Moore Sings with Detroit Orchestra

Monte Carlo Ballet Russe Returns for Four Performances—Pro-Musica Program Includes Works of Schönberg and Others

DETROIT, MICH.—Detroit listened to Grace Moore, soprano, popular in opera, concert and film, in the ninth Ford Sunday evening concert given by the Detroit Symphony at Orchestra Hall on December 2, with great expectations. Miss Moore revealed unusual charm and grace. This reviewer preferred her Vissi d'Arte aria from Puccini's Tosca, and of course she scored in One Night of Love from the motion picture of the same name. She also sang Habanera from Carmen and The Last Rose of Summer.

The chorus started the concert with Faust's chorale and concluded it with Sullivan's The Long Day Closes, also singing the Carmen music with Miss Moore's Habanera effectively. The orchestra, directed by Victor Kolar, played the well chosen program of Järnefelt's Praeludium, Saint-Saëns' Danse Macabre, Weber's Invitation to the Dance and two of Dvorak's Slavic dances.

MONTE CARLO BALLET SERIES

Detroit was again honored by the return visit of the Monte Carlo Ballet Russe, this time for four performances at the Masonic Temple, including a matinee. Once more they demonstrated clean-cut ballet dancing of the finest technic. It was as splendid a panorama of poetry in motion, gorgeous costumes and setting, adagio and supreme ballet ensemble as can be had. We were not present the opening night when Union Pacific was performed but on the second evening were again impressed with the Blue Danube to the music of Strauss, with choreography by Leonide Massine, premier dancer of the entire ballet. David Lichine, Alexandra Danilova and Tamara Toumanova were prime favorites of the evening and Lichine especially excelled in an episode called The Blue Bird.

The program of December 4 consisted of The Fantastic Toy-Shop, a ballet in one act with music by Rossini orchestrated by Respighi, which rolls the years off and makes you wish you were a child again. Aurora's Wedding, another ballet in one act, music by Tschaikovsky, was repeated the following day at the matinee.

PRO MUSICA CONCERT

Pro Musica, a non-profit organization which believes in fostering contemporary music, invariably presents interesting evenings, even though not at all times comprehensive. Believing our ears must be educated to new music of the day, which is to be the old music of tomorrow, we listened intently to Pro Musica's first program of the season on December 7 in the Detroit Institute of Arts when they had as soloist Jeanne Laval, contralto. Discords there were aplenty and Mme. Laval was also suffering from a cold, but withal she possesses a well trained, rich vocal organ of wide range. Among others, she sang an interesting group of songs by Arnold Schönberg, two Negro spirituals transcribed by Louis Gruenberg as well as an original composition by the latter. Harriett Ingersoll was an exact and anticipating accompanist. R. C. B.

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Milstein Returns for American Tour After European Engagements

Nathan Milstein returns here early in January for a three months' tour of thirty-five engagements. He will give a Carnegie Hall, New York, recital on January 16. His orchestral appearances throughout the country this season are with the Montreal (Can.) Orchestra on January 20, with the St. Louis Symphony Orchestra on February 1 and 2, with the Kansas City Orchestra on February 5, with the Chicago Symphony Orchestra on February 26, 28 and March 1, and with the Minneapolis Symphony Orchestra on March 28 and 29. This, his sixth consecutive American tour, opens on January 8 in Providence, R. I., with a recital on the local Community Concert Course.

The young Russian violinist has had an extensive season abroad. Since October 1 he has not had one single day without performance except for the time out for travel between dates.

His 1934-35 tour opened in Oslo on October 2 with a recital for which Issay Dobrowen, conductor of the Oslo Philharmonic, played the piano accompaniments. It is stated that the big Aula Hall was entirely sold out and the King himself was present, despite the fact that it was Mr. Milstein's first appearance in Norway. After the concert the King received the violinist. As a result of this appearance, a second performance was immediately scheduled. The only available date, however, was the following Sunday morning. Notwithstanding the day and the hour, as well as the fact that elections were going on and an important sports event was taking place at the same time, it is reported that the house was again jammed to the doors and hundreds turned away. Other Scandinavian appearances were: two in Copenhagen, a recital in Stockholm, and a concert with the Konzertverein at Stockholm, playing the Tschaikowsky concerto.

NATHAN MILSTEIN

Mr. Milstein's next engagements were in Holland. At The Hague he played his annual performance with the Residentie Orchestra, this time soloist in the Bach E major and the Glazounoff concertos. The following night he played with the same orchestra in Leyden, then took the train to Paris, arriving just in time for his rehearsal with the Concerts Colonne. He played with this organization twice at the Chatelet Theatre under Paul Paray—on Saturday the Brahms concerto, on Sunday the Glazounoff concerto and Paganini Caprices—the only soloist this season engaged for two consecutive appearances with the orchestra. Glazounoff afterwards wrote him a letter of appreciation.

An orchestral engagement in Berne, Switzerland, followed, a reëngagement from last year. Then London, where Mr. Milstein had previously only played with orchestra. This time he gave a recital at the Queen's Hall and is engaged for a second recital in June.

Proceeding to Central Europe, Milstein played first in Prague under the auspices of the Mozart Society, then gave his annual recitals in Vienna and Budapest, and fulfilled a few dates in the smaller cities of Austria and Hungary. On November 24 he was back in Paris, this time playing with the Orchestre Pasdeloup under Albert Wolff and, 25, he was in Zürich to play a reëngagement from last season with the Tonhalle Orchestra under Volkmar Andreae. Another reëngagement from last season was his next booking, an appearance under Scherchen in Winterthur. Liege, with orchestra, followed; then a Zürich recital, finally a Paris recital at the Theatre des Champs Elysees.

Flying south, he crossed the Mediterranean and made a tour of Egypt and Palestine. On December 26 Milstein sailed from Genoa on the SS. Rex for this country.

White Plains First Baptist Church Choir Gives Messiah

WHITE PLAINS, N. Y.—A commendable and gratifying performance of Handel's Messiah was given by the First Baptist Church Choir of White Plains. The choir, of about fifty voices, gave evidence of excellent training under Elizabeth B. Cross, organist and choir director. Good tone and balance, precision of attack and unity, and admirable diction marked their work. The final Amen chorus, which is infrequently sung, was particularly brilliant.

The soloists were Helen Wagner Sniffen, soprano, Georgia Graves, contralto, George Rasely, tenor, and Frederick Baer, baritone. Mr. Sniffen, a regular member of the choir, did particularly appealing pianissimo work, and Miss Graves also sang with sincerity of feeling. Mr. Rasely's beautiful tenor was, as usual, under admirable control. Effective and vital singing was done by Mr. Baer.

The church was filled to capacity. The choir, which has a waiting list, has begun work on another oratorio. E. H.

Dr. and Mrs. Edgar Stillman Kelley in New York

Dr. Edgar Stillman Kelley and Mrs. Kelley are spending the winter at the Great Northern Hotel, New York. Dr. Kelley was head of the music department at Western College, Oxford, O., and Mrs. Kelley is a past president of the National Federation of Music Clubs.

Ten Years of Activity by Dessoff Choirs Marked by Many Pioneering Achievements

Margarete Dessoff, Conductor of New York Organizations, Tells of the Work Accomplished by Her Organizations in the Last Decade

Ten years ago last October, shortly after arriving in this country from Germany, Margarete Dessoff, conductor of choral music, founded the Adesdi Chorus. This group, which formed the original nucleus of what is now known as The Dessoff Choirs, Inc., of New York, was composed of thirty-five women's voices. Although the members had had no previous experience in choral singing, Mme. Dessoff's training and her programs soon attracted interest. In 1927, when the Adesdi Chorus was well established, some professional singers appealed to her to conduct a choir of mixed voices and in this way the A Cappella Singers were organized. Since then the two choirs have presented their concerts jointly. Their membership today, which now is open to both amateur and professional singers, totals more than 130 voices. Without interruption, they have given two concerts yearly.

"During the current musical season," Miss Dessoff said, "the choirs celebrate this anniversary of their inception. Their programs will be composed largely of numbers selected by an audience vote from the repertoire of past seasons. On January 19, at Town Hall, New York, they will give: Bach's cantata Christ Lag in Todesbanden, Brahms' motet, Warum ist das Licht gegeben, English folksongs by Vaughan-Williams, all to be sung by the A Cappella Singers, excerpts from masses of Vittoria, Gallus and Palestrina, Twenty-third Psalm of Schubert, and Inscriptions Champetres, Andre Caplet, by the Adesdi Chorus. All of these compositions were performed by the choirs in previous concerts."

A Musician of Broad Attainments

Mme. Dessoff has had a distinguished musical background and an intensive training as a conductor. On the maternal side of her family, her musicianship can be traced to her great-grandfather, Mr. La Gaye, who conducted the orchestra at the court of Jerome, the brother of Napoleon I. Her father was Otto Felix Dessoff, from 1860 to 1875 first conductor of the opera at Vienna, the Vienna Philharmonic Society, and first conductor of the opera at Frankfurt-am-Main. Through her father, she met the most prominent musicians of the time. Brahms and Clara Schumann and others were intimates at the Dessoff household. Most of her formal musical education she received at the Frankfurt Conservatory. At one time she studied voice with Jenny Hahn, eminent Lieder singer, who lived in Frankfurt. Mme. Dessoff's interest in ensemble singing dates back to her teaching days.

"My efforts first attracted public notice in 1912, the year the *Dessoff Frauenchor,* a choir of women's voices which I directed in Frankfurt, was invited to sing at the Brahms Festival. This event was attended by artists and music-lovers from all over Europe, and to be asked to participate was considered an honor. After this, the *Frauenchor* traveled in all parts of Germany. They, and a group of madrigal singers, directed by me, remained active until early in 1925.

Presenting Unknown Musical Treasures

"My primary aim in all my work has been to present unknown music, whether by old masters or contemporary composers. Among the works included in programs I presented were first performances in America, and some of the modern numbers were world premières. An instance of an American première was the presentation of L'Amfiparnaso, by Orazio Vecchi, a sixteenth century madrigal comedy, two years ago. I selected thirteen of the ablest singers in the choirs to sing this masterpiece. This group, called The Vecchi Singers, was requested to repeat the performance in Washington, D. C., and at Harvard University College, and Vassar and twice during the past year they have broadcast a performance over the Columbia network."

MARGARETE DESSOFF

Other first performances to Mme. Dessoff's credit include compositions of Palestrina, Lassus, Hammerschmidt, Schutz, Bach, Hasse, Lubeck, Benevoli, Monteverdi, Gesualdo da Venosa, Schubert, Brahms, Reger, Gal, Lendvai, Ludwig Weber, Schönberg, Petyrek, Krenek, Kodaly, Janacek, Kaminski, Giorni, Hugo Herrmann, Dresden, Ruyneman, Caplet, Randall Thompson, Haubiel and Engel.

Opera Series Given in Havana

Havana, Cuba.—At the Teatro Auditorium, Vedado, there took place a brief operatic season. Three operas have been performed: Puccini's Boheme, Giordano's Fedora, and Donizetti's Don Pasquale. Two singers from abroad have been imported—the tenor Pasquale Ferrara, for Fedora, and the basso buffo Giuseppe La Puma, who sang the rôle of Don Pasquale. Among the singers who took part in these performances were Margarita Barroso (Mimi and Norina); Dulce Maria Blanco (Fedora); Roberto Miró (Boheme) and others of less importance.

The real feature of the brief season has been the presentation of the Cuban baritone Vicente Llamazares, a young and modest singer, who sang in the three operas, being particularly happy in the rôle of Dottor Malatesta in Don Pasquale. His voice is a dramatic baritone and he achieved much success. Besides that, Mr. Llamazares knows how to act, and the audience gave him his reward with its approbation and sincere applause. R. M. A.

Hubermann to Visit London Between Halves of American Tour

Bronislaw Hubermann, violinist, has divided his current American tour into two phases. The present phase, in which he has already played with the symphony orchestras of Detroit, Cleveland, Chicago, Cincinnati and New York, terminates the middle of this month to enable Mr. Hubermann to return to London where he has important engagements to fulfill, after which he immediately sails back to America to take up the second half of his tour.

His first New York solo recital took place in Carnegie Hall on December 30. The program included Bach's A-minor concerto. Mr. Hubermann was accompanied in this by a string orchestra.

Arthur Mahoney Joins Juilliard Faculty

Arthur Mahoney, American dancer, has recently been appointed to the faculty of the Juilliard Opera School, where he is to conduct classes and give private instruction. He will also direct the dance groups and solo dancing in the operas presented by the Juilliard School of Music.

Mr. Mahoney first attracted attention as a boy soprano at St. Paul's Cathedral in Boston where he was soloist for three years. At nineteen he began to study dancing with Alberteri and shortly after joined the Metropolitan Opera Ballet. After two years with that organization Mr. Mahoney decided to continue his studies in Europe, where he studied under Bronislava, Nijinska and other masters.

Mr. Mahoney's career as a dancer includes a European tour with Ida Rubinstein's Ballet, an appearance in the world première of Ravel's Bolero and La Valse, and also Stravinsky's Baiser de la Fee. During the past season he took the part of the young fisherman in the Antheil-Erskine opera, Helen Retires, at the Juilliard School of Music. He was *premier danseur* during the summer with Rita Deleporte in the operas at the Lewisohn Stadium. This winter he danced in Carmen given by the Philadelphia Opera Company.

Beveridge Webster Plays with St. Louis Symphony Orchestra

Beveridge Webster, American pianist, appeared as soloist on December 28 and 29 with the St. Louis Symphony Orchestra (Vladimir Golschmann conducting). He played the Schumann A minor concerto. This was Mr. Webster's fifth appearance with orchestra during the last six weeks, the young pianist playing five different concertos. He was heard in the MacDowell D minor concerto with the New York Philharmonic, in the Liszt A major with the orchestra of Richmond, Va., the Brahms B flat with the Pittsburgh Symphony Orchestra, and on December 3 in the Tschaikowsky B flat minor concerto with the Philadelphia Orchestra.

Arthur Anderson Heard in Oratorios

Arthur Anderson, bass-baritone of the Metropolitan Opera, is in demand for performances of The Messiah. His last two appearances in the oratorio were at State College, Pa., on December 12, and in Scranton, Pa., with the Masonic Temple Chorus on December 13, under the direction of Gounod Evans.

Grandjany Widely Active

Paris.—Having completed his English engagements, among which was a recital at Wigmore Hall, London, late in November, Marcel Grandjany was heard in France during December. He has appeared in Paris, at the celebration of the seventieth birthday of the Russian composer Alexandre Gretchaninoff, on which occasion he played that composer's sonata in G minor for harp. On December 10 he was heard in Strasburg with the Philharmonic Society, and in addition to groups of solos interpreted the Handel concerto, with orchestra. On December 12 he gave a concert over the Luxemburg Radio, presenting works of Grandjany, Bach, Pierné, and (with orchestra) works of Handel, Renié and Debussy. At the Salon des Musiciens Français, in the Paris Conservatory, on December 20, Grandjany was the interpreter of a group of his own compositions. I. S.

Maria Kurenko Returns Following European Tour

Maria Kurenko, Russian soprano, recently returned to this country following a European tour which included appearances in France, Spain, Czechoslovakia, Finland, England and other countries. On December 13 she sang in Paris for the Université des Annales, with A. Boschot of l'Institut, during the conference on The Russian Music of Yesterday and Today.

The Sakharoffs in the Orient

Clotilde and Alexander Sakharoff have completed their second tour of Japan, and been reëngaged for another tour of the Japanese Islands. During their last appearance in Tokyo the Sakharoffs were offered "diplomas of honor" in the form of magnificent fans, by the four principal schools of dancing of the Japanese Empire. It is curious to remark that these "diplomas of honor," bestowed for the first time on foreign artists, give Clotilde and Alexander Sakharoff the right to bear the names of each one of these schools. In Battavia the Sakharoffs gave two programs and were reëngaged for eighteen supplementary recitals. They are now appearing in China, whence they go to Java.

Dezso D'Antalffy Is Now Chief A-kan-ta

The Society of American Indians, recognizing the accomplishment of Dezso d'Antalffy in his Indian opera, Onteora, produced at Radio City Music Hall recently, made him a member. President Roosevelt also belongs to this society. Mr. d'Antalffy's Indian name is Chief A-kan-ta, and his totem pole red-and-gold. Mr. d'Antalffy recently wrote and arranged a Christmas pantomime for the Music Hall, The Little Match Girl (Anderson). He also expects to play the Guilmant organ concerto at Radio Music Hall at an early date.

Florence Announces Rich Festival Program

World Premiere of Pizzetti Opera Scheduled—Old and Modern Stage and Concert Works of Several Countries Are Feature—Furtwängler, Walter and Adolf Busch among Conductors

Florence.—The full program of events included in the Florence Musical Festival of 1935 now has been fixed definitely. The festival will be inaugurated in Palazzo Vecchio on April 24 and close on June 4 with an open-air performance in the Royal Boboli Gardens.

The program is: April 24, inaugural ceremony at Palazzo Vecchio, Rossini's opera Mosè at the Teatro Comunale; 25, Haydn's Seasons at the Teatro della Pergola; 27, Rameau's opera Castor et Pollux at the Teatro Comunale; 28, second performance of Mosè at the Teatro Comunale; 29, inauguration of Second International Congress of Music, at Palazzo Riccardi, performance of modern ballets (Academie de Danses of the Paris Opéra), at the Teatro della Pergola; 30, second performance of Castor et Pollux at the Teatro Comunale.

May 2, symphony concert of contemporary music at the Teatro della Pergola; 4, first performance of the opera Orseolo by Ildebrando Pizzetti at the Teatro Comunale; 5, third performance of Mosè, at the Teatro Comunale; 7 and 8, complete series of Bach's Brandenburg concertos, conducted by Adolf Busch, at Palazzo Pitti (Sala Bianca); 9, second performance of Orseolo at the Teatro Comunale; 11, Beethoven's ninth symphony, at the Teatro Comunale, performed by the Berlin Philharmonic Orchestra and the Kittel Chorus, Furtwängler conducting; 12, Verdi's opera, Un Ballo in Maschera, at the Teatro Comunale; 14, Bach's Passion According to St. Matthew, in the Basilica of S. Maria Novella, performed by the Berlin Philharmonic Orchestra and the Kittel Chorus, Furtwängler conducting; 15, third performance of Orseolo at the Teatro Comunale; 16, second performance of Un Ballo in Maschera, at the Teatro Comunale: 18, first performance of Mozart's opera, Abduction from the Seraglio, at the Teatro della Pergola; 19, third performance of Un Ballo in Maschera, at the Teatro Comuale; 20, performance of Mozart's Serenades in the courtyard of Palazzo Pitti; 21, performance of Mozart's Requiem at the Teatro Comunale; 22, special invitation concert, dedicated to Mozart's works and conducted by Bruno Walter at the Palazzo Vecchio; 23, second performance of Abduction from the Seraglio, at the Teatro della Pergola; 25, first performance in Piazza della Signoria, of Rino Alessi's drama, Savonarola, with incidental music by Castelnuovo-Tedesco; 26, third performance of Abduction from the Seraglio at the Teatro della Pergola; 28, second performance, in Piazza della Signoria, of Savonarola; 30, Bellini's opera Norma, at the Teatro Comunale.

June 1, Gluck's opera Alceste, in the Royal Boboli Gardens; 2, second performance of Norma, at the Teatro Comunale; 4, second performance of Alceste in the Royal Boboli Gardens. R. P.

Syracuse Symphony Orchestra to Resume Activity

Syracuse, N. Y.—Indications now are that the Syracuse Symphony Orchestra, which went out of existence in 1932 while Vladimir Shavitch was conductor, will be re-established with Andre Polah, head of the violin department at the College of Fine Arts, as conductor. At least the matter has gone so far that the Syracuse Morning Musicals, always a strong supporter of music here, will sponsor and guarantee against any possible loss, the first of five concerts to be given after the holidays. The first concert will be given on January 21.

During the eight years Mr. Polah has been connected with the university he has conducted nearly fifty concerts by the University Orchestra. These concerts to be given by the Syracuse Symphony Orchestra will not interfere in any way with the concerts given by the University Orchestra, which is planning to give three concerts during the second semester. The concerts of the re-organized Syracuse Symphony Orchestra will be given in Lincoln Auditorium. Already committees have been formed and a considerable number of pledges have been made by music-lovers in the city.

H. L. B.

Chicago Opera Season Ends With Composite Program

Longone Concludes Successful Series—Acts from Various Works and Travesty on Music Drama Given in Final Night—New Singer Bows in Rigoletto—Orchestral, Choral, Ballet and Recital Events Throng Holiday Roster

CHICAGO.—The regular season of the Chicago Grand Opera Company came to a close on December 22 with two performances. In the afternoon Rigoletto was given with Rosalinda Morini making her first bow with the company as Gilda. Giuseppe Bentonelli was the Duke and Carlo Morelli sang the title rôle. Between the second and third acts the thirty-five minute pause was explained to the public by an announcement that an accident had happened back-stage. The "accident" was that the tenor, acting like a prima donna, delayed the resumption of the opera because the bonus he had been promised as reward for singing Des Grieux in Manon on short notice was not forthcoming.

In the evening a sort of musical *potpourri* marked the closing of the season. The first act of Traviata with Edith Mason as Violetta and Bentonelli as Alfredo marked the high spot of the gala night. This was followed by an act of Aida and the least said about that performance the better for all concerned. The grand finale was a burlesque on grand opera by members of the company. In that ill-advised act the best contributor to merriment was Marjorie Livingston, soprano, who made a hit all her own and sent the audience home in fine spirits.

Now that the season has ended, we look forward to an announcement regarding next year's plans. It is said that the season will be lengthened to eight weeks and that the management is to act on its own initiative instead of relying too much on suggestions from other quarters, all well-intentioned, to be sure, but, so far as this year's venture was concerned, a disturbing element in an otherwise good season. Paul Longone has shown his ability as artistic director in his first two years with the company, and if given more leeway in the future than was the case since his appointment, he will bring the Chicago Grand Opera Company back to the high level on which it operated before the Insull debacle.

SWEDISH CHORAL CLUB IN MESSIAH

A large and enthusiastic audience listened to the annual Messiah performance by the Swedish Choral Club at Orchestra Hall, on December 23. The Swedish Choral Club, which is conducted by Harry T. Carlson, showed through its fine singing of the various chorales that it has been well trained. The soloists were resident singers, all well versed in Handel's music, and deserving words of commendation. Marie Sidenius Zendt, soprano; Marie Morrissey, contralto; Walter Pontius, tenor, and Mark Love, bass, formed the quartet that assisted in making the presentation meritorious.

SYMPHONY'S TUESDAY PROGRAM

Due to the Christmas holiday the regular Tuesday afternoon symphony program was postponed until December 26. A goodly audience was on hand to listen to a well arranged and superbly played program. The lively Dvorak Carneval Overture auspiciously opened the concert and prepared the audience for the *pièce de résistance*, the Brahms second symphony in D major. Although the orchestra was deprived at this concert of the services of its concertmaster, its tone was better than at any time during the present season. Dr. Stock is known as one of the foremost Brahms interpreters of the day and his reading of the second symphony was that of an erudite musician. At the close of the symphony the audience gave him an ovation. After the intermission Strauss' Don Juan tone poem, Paganini's Moto Perpetuo (orchestrated by Frederick Stock), and Alfven's Swedish rhapsody, Midsummer Wake, were played.

MONTE CARLO BALLET RUSSE AT AUDITORIUM

On its transcontinental tour the Ballet Russe of Monte Carlo stopped long enough here to give matinee and evening performances at the Auditorium beginning on December 26 and closing on January 2. During its stay here the ballet presented for the first time in America Stravinsky's Fire Bird. Other ballets were Aurora's Wedding from Tschaikowsky's Sleeping Beauty, La Boutique Fantasque, Beau Danube and ballets which the company performed here last year, Sylphides, Scuola di Ballo, Union Pacific, Prince Igor, Petrouchka, Presages, Three-Cornered Hat, Beach, Prince Igor, Contes Russe and Concurrence.

APOLLOS SING MESSIAH UNDER EDGAR NELSON

The Apollo Musical Club, which Herman Devries, critic of the Chicago American, called the "premier choir of Chicago," gave its annual Christmas offering of Handel's Messiah at Orchestra Hall on December 26. Edgar Nelson, eminent conductor of the organization, deserves unstinted praise for the manner in which he directed the performance and especially for the remarkable singing of the chorus. The large mixed choir revealed bigness and loftiness of tone, unusually clear enunciation and fine intonation. Throughout the evening they gave reason for the enthusiasm of the listeners. The soloists were well chosen. Esther Hart, who was called at the eleventh hour to take the place of Charlotte Simon, incapacitated by a cold, was apparently nervous, yet she was satisfactory even though her voice seemed somewhat light for the taxing music Handel wrote for the soprano. Margaret Gent, contralto, was heard to good advantage, but she, too, has a voice of limited volume. She sang the recitatives and airs with good style and clear enunciation. Reinhold Schmidt voiced well the bass part. Of the quartet the outstanding artist was William Miller, who sang the tenor solos in perfect Handelian style and beauty of tone. Members of the Chicago Symphony Orchestra supplied good accompaniments under the able direction of Conductor Nelson.

ALSEN INSTALLED IN SORORITY AT DE PAUL

Elsa Alsen, who appeared in the Chicago Grand Opera Company's performances of Tristan and Isolde, was installed recently as an honorary member of the Illinois Epsilon chapter of Pi Gamma Mu, national honor society for social sciences, in a ceremony held at De Paul University School of Music. Although musicians are not eligible to membership in the sorority, Mme. Alsen was given this honor because of her scholarly investigations in the historical and legendary background of the characters she has interpreted. Among those who represented the society at the installation were Dr. Ralph S. Bauer, lieutenant governor of the Illinois province, and Joseph Kleiner, national secretary. Dean William Clarke of the college of law at De Paul, an active leader in Pi Gamma Mu, presided and presented Mme. Alsen with the key and insignia of the society. Following the ceremony Dean Arthur Becker and the faculty of the school of music were hosts to Mme. Alsen at a reception.

CHICAGO SYMPHONY CONCERTS

The regular Thursday-Friday concerts of December 27 and 28 of the Chicago Symphony Orchestra brought its concertmaster, Mischa Mischakoff, as soloist. He chose to play the Glazounoff concerto in A minor. Mischakoff's popularity with the audience was attested by the many recalls given him at the conclusion of the number, which he played with beauty of tone, excellent bowing, facile technic and interpretative ability.

The purely orchestral numbers consisted of Smetana's symphonic poem, Vysehrad; the Dvorak symphony No. 2 in D minor, and the introduction, valse and finale from Glazounoff's Ruses d'Amour.

KARL KRUEGER IN CHICAGO

Among welcome visitors during the holidays was Karl Krueger, conductor of the Kansas City Symphony Orchestra. Mr. Krueger stopped in Chicago on his way to New York and will return to his post in Kansas City early in January.

ILLINOIS FEDERATION OF MUSIC CLUBS ACTIVITIES

The young artist contest of the Illinois Federation of Music Clubs will be held in Lyon & Healy Hall on February 17 and 18. Jeannette Durno is state chairman of the contest, in which she has the coöperation of Arthur Burton for voice and Amy Neill for violin. The winners of the Illinois contest will proceed to the district contests in the central district, which includes winners in the states of Illinois, Iowa and Wisconsin. From the district contests they proceed to the national contest, to be held in connection with the biennial convention of the National Federation of Music Clubs in Philadelphia, April 23 to 30.

Members of the National Federation of Music Clubs from the Midwest and of the Illinois State Federation gathered at the Pfister Hotel in Milwaukee on December 29 at a conference luncheon called by the president, Mrs. John Alexander Jardine.

SERGEI TARNOWSKY IN GREAT DEMAND

Sergei Tarnowsky, the teacher of Horowitz, Anatole Kitain, Alexander Uninsky and of several other prominent Russian pianists who will sooner or later invade America, has presented several talented pupils here at De Paul University School of Music. On January 3 his students at De Paul were heard in concerts by Chopin and Tschaikowsky and for the first time in Chicago in the G major concerto of Rubinstein. In March he will present eighteen advanced pupils in recital.

Speaking of the recent success of Kitain, Tarnowsky told a representative of the Musical Courier that he remembers well when both Horowitz and Kitain were his pupils at the Kiev Conservatory and played together the suite for two pianos by Rachmaninoff. Tarnowsky is also elated that Uninsky is coming to America next season. This young pianist, who won the Chopin prize two years ago in Warsaw and has toured Europe recently played in Brussels. "Three pianists were chosen for a series in Belgium," said Tarnowsky. "Two of them were old students of mine—Horowitz and Uninsky—and the third was Bachaus. The house was sold out six months in advance for the recitals."

KATHRYN WITWER SOLOIST WITH ORCHESTRA

Kathryn Witwer had the distinct honor of being chosen as soloist for the sixth popular concert of the Chicago Symphony Orchestra on December 29. There is generally no soloist at the popular concerts, but Dr. Stock invited Miss Witwer to sing Elsa's Dream from Lohengrin and Glazounoff's Primavera d'Or. The popular soprano's first appearance with the orchestra was a marked success. Her voice, which has been well schooled, is of lovely quality, has gained in volume, her delivery is clear and she sings with taste and intelligence. Miss Witwer was recently chosen for the Nash Motors transcontinental broadcast on Christmas, when she sang the Jewel Song from Gounod's Faust.

RENÉ DEVRIES.

Bori Receives Testimonial from Metropolitan Directors

Lucrezia Bori was the recipient on December 27 of a testimonial signed by the directors of the Metropolitan Opera Association. The document was in the form of a set of resolutions acknowledging Miss Bori's work as chairman for two seasons of the Committee to Save the Metropolitan. The presentation was made after the fourth act of a matinee performance of Manon, and took place in the soprano's dressing room. In attendance were Paul D. Cravath, chairman of the board of directors; Cornelius N. Bliss, chairman of the executive committee, and Giulio Gatti-Casazza, general manager of the Metropolitan Opera Association, Inc.

Mrs. Riggs Greenwell Resumes Lecture-Entertainment

CHICAGO.—After an absence of several years, Mrs. Riggs Greenwell has resumed her lecture-entertainment, Musical Fits and Misfits, with which she toured the country as Mrs. Spillman Riggs. This program opens with a description of the perfect harmony that reigned in Eden before discord

MINNETTA RIGGS GREENWELL

entered. "Dissonance" in life and music, melody as an index to character and life, the national airs of different countries, songs of the home, sentimental and sacred music, are discussed. A plea is made for the old songs that are liable to be forgotten in the popularity of operatic music and reign of superficial culture. The last half of the lecture deals with church choir and the much discussed sacred music problem. The poems with the music express the sentiments in the lecture and make a fitting close.

Mrs. Greenwell is an accomplished organist and pianist. She plays a number of her own pianologues on each program and where it is desired several organ numbers. For several years Mrs. Greenwell was accompanist for the late Evan Williams, with whom she toured the country. She will devote part of her time also to accompaniment work.

J. C.

Philadelphia Settlement Music School in Christmas List

PHILADELPHIA.—The Settlement Music School (Johann Grolle, director) presented a Christmas Song Festival of 500 children singing with the school's orchestra. The processional was Oh, Come All Ye Faithful, sung by the children. Afterward the orchestra played three Italian dances of Bach, and a pantomime entitled Song of Bagpipers was enacted by the children. Brahms' Christmas Song and a fifteenth century Irish melody were sung by the school, and the children were heard in six numbers. The orchestra closed the program with Bach chorales.

Dennis Noble to Make New York Recital Début

Dennis Noble, now playing in The Great Waltz, will give his first New York recital at Town Hall on January 6. Mr. Noble, a baritone of the Covent Garden Opera Company, came to this country for the first time this autumn to play the rôle in The Great Waltz which he created in the London production, Waltzes from Vienna. He is known in operatic circles in England and on the continent.

GORODNITZKI

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Auction of Musical Trophies Held in Aid of Musicians' Emergency Fund

As one of the major events of Musicians' Week, inaugurated by Mayor LaGuardia, the first meeting of all the committees of the Musicians' Emergency Fund was held December 12, at the Hotel St. Regis, under the chairmanship of Dr. Walter Damrosch. This occasion marked the first combined meeting of chairmen of each committee with their committee members and other fellow workers since the inauguration of the campaign to aid needy musicians. Heads of each committee reported on work accomplished, and plans for the benefit concert to be held at the Center Theatre on January 6 were discussed.

The speakers at the meeting were Dr. Walter Damrosch, as chairman of the fund; John Erskine, chairman of the Steering Committee; Mrs. Vincent Astor, chairman of the Special Gifts Committee; Yolanda Mero-Irion, executive director of the Musicians' Emergency Fund; Elizabeth Polk, chairman of the Junior Committee; David Sarnoff, chairman of the Men's Division; Paul Cravath, treasurer, and Merlin H. Aylesworth, Radio Division.

"The Musicians' Emergency Fund has entered upon a campaign to raise $400,000 for musicians in need or distress," said Mme. Mero-Irion, executive director of the fund. "The difference between *our* work and that of the City and Federal Bureau is that the Department of Public Works has to accept everyone who is in need. We, on the other hand, take only the highest class people, who are absolutely re-employable, and for whom we are trying to get employment all the time and succeed in doing so. It is a highly specialized organization which is not only necessary for musicians and music teachers, but as Bismarck said of the Austro-Hungarian Empire, 'If it did not exist, it would have to be invented.' We secure engagements, get permanent positions and do much home relief work. If this organization would have to be closed, there would be approximately 1,800 people put out on the streets."

Dr. Damrosch explained that this meeting, launching Musicians' Week, was a vital step toward helping thousands of artists to help themselves, and to give service and beauty to their fellow-countrymen. He introduced Mrs. Vincent Astor, who emphasized the fact that completely new fields are being canvassed and that non-musicians as well as musicians are responding to the appeal.

Mrs. Jascha Heifetz reported that an auction of trophies of famous musicians was to be given at her home on December 18 for the benefit of the Musicians' Emergency Fund. Mr. Sarnoff reported for the Men's Committee, working with the Radio Division, which has undertaken a quota of $100,000. Mr. Aylesworth reported for the Radio Committee that a large benefit performance will be given at the Center Theatre on January 6 for the benefit of the fund. Many of the foremost figures of music, radio and stage will take part in the benefit performance, which promises to be one of the major events of the year.

Current Schedule of Herbert Gould

Herbert Gould, baritone and dean of the College of Fine Arts, Drake University, Des Moines, Ia., was a soloist in The Messiah at Fort Dodge, Ia., on December 9; 13, he appeared in St. Paul at Syracuse, N. Y.; 14 and 16, in The Messiah in Cincinnati at the University of Cincinnati. On December 28 he sang again in the Handel oratorio in Dubuque, Ia.

Greenwich Sinfonietta Plays at Columbia University

The Greenwich Sinfonietta (Chalmers Clifton, guest conductor) was heard in a program at the McMillin Academic Theatre of Columbia University on December 6. The list of numbers comprised concerto grosso, op. 6, No. 1 (Corelli), a Mozart symphony, Stravinsky's Suite No. 1 for small orchestra, and Mabel Daniels' Deep Forest.

Jean Warren Carrick Reports Many Activities for Dunning Association

Jean Warren Carrick, dean of the Dunning Course of Music Study, after a tour of the United States and Canada, reports renewed interest in class teaching. The Dunning National Association Convention, which was held in Detroit in July, was enthusiastic over the revision, enlargement and division into courses of the Dunning System. Mrs. Carrick's activities include those of lecturer, normal instructor, organizer, assistant editor of the Dunning Messenger, and business administrator.

The Dunning Convention for 1935 will be held in Los Angeles, July 19-21.

Josef Borissoff Visiting New York

Josef Piastro Borissoff, violinist, composer, and teacher, brother of Mishel Piastro, concertmaster of the New York Philharmonic Symphony Orchestra, arrived in New York from Los Angeles on December 23. He will remain here for a few weeks to see his publishers about his new suite for violin and piano, composed in the Orient during his recent concert tour around the world. His personal representative is César Algen, New York.

Philadelphia Forum Books Varied Programs

The Philadelphia Forum is presenting an extensive schedule of entertainments during January. These events take place in the Academy of Music, Philadelphia, and the list for the month comprises: January 4, Tiger Hunting in the Xarayes Marshes of Bolivia, with still and motion pictures, Tiger Man (Sasha Siemel); 11, first of three talks on Books—Old Friends and New Favorites, Dr. William Lyon Phelps; 16, Russia and Siberia in the Summer of 1934, with still and motion pictures taken this summer, Julien Bryan 18, Rossini's The Barber of Seville, Fritz Reiner conducting, to be presented by the Curtis Institute; 21, the Vienna Boys' Choir.

Works by Alfred Madeley Richardson Performed

A concert of compositions by Alfred Madeley Richardson was given at the Institute of Musical Art, New York, on December 12. Quartet for two violins, viola and cello was performed by Harry Friedmann, Fred Dvonch, Nathan Gordon and Harry Fuchs; trios and duet for women's voices by Helen Van Loon, Margaret Preuss and Dorothy Dudley, with Ethel de Gomez at the piano. These singers were presented by Florence Page Kimball, Francis Rogers and Paul Reimers. Carl Friedberg and James Friskin were heard in the prelude and fugue in G minor for two pianos. Trios and duets brought back the Misses Van Loon, Preuss and Dudley. The final number was quintet for flute, oboe, clarinet, bassoon and horn, and the instrumentalists comprised Georges Barrère, Stephen Pecha, Arthur Christmann, William Blanchard and Leonard Sharrow.

Opening Date of Engels Opera Changed

A change in the date of the opening performance of Minnehaha, Indian grand opera by Peter Joseph Engels, has postponed the première from January 14 to January 15, there being no performance at the Metropolitan Opera on the latter evening. The new work is to be given at the Manhattan Opera House, New York, with a prominent cast which will include Astrid Fjelde, Roy Jarman and Chief Yowlache in the principal rôles. Appearing in the production are members of several Indian tribes. In Act II of the opera, the Minnehaha Falls, located between Fort Snelling and the Falls of St. Anthony, in Minnesota, will be reproduced on the stage of the Manhattan Opera House.

The libretto of this musical work is based on Longfellow's poem, Hiawatha, and on a legend of the Dakota tribe. In the text Mr. Engels has combined his own lines with some of Longfellow's. Several of the foremost rôles are to be sung by real Indians, including Chief Yowlache, baritone, of the Yakima tribe, and Princess White Deer, of the Mohawks, solo dancer, and others.

Roy Jarman, American-born and American-trained tenor, will sing the rôle of Hiawatha. Mr. Jarman is also executive director of the organization presenting the opera. Surplus profits of the production will be used for maintenance of a health and nurse service among Western Indians, and will be under the administration of the National Association of Indian Affairs. According to Mr. Jarman, inquiries from all over the country indicate that the work may have a two-year tour and possibly mean the permanent reëstablishment of the health and nurse service, which is chiefly concerned with the treatment of tracoma, prevalent among so many of the Indian people.

A luncheon was held on December 17 at the Hotel Esplanade, New York for the committee sponsoring the opera. Among those who addressed the meeting were Frederick S. Dellenbough, expiorer and author, and chairman of the promotion committee; Charles Baker, Roy Jarman, tenor, who is to sing the rôle of Hiawatha; and Alma Clayburgh. Chief Yowlache, baritone, and Astrid Fjelde, soprano, who is to be Minnehaha, were also present, as was the composer. Mr. Engels played excerpts from his score on the piano, and Miss Fjelde sang.

The promotion committee also includes among others Herman Bernstein, former U. S. Minister to Albania; Dr. Clyde Fisher, curator of the American Museum of Natural History; Dr. Clark Winter, curator of the Indian Department, American Museum of Natural History; Alma Clayburgh, opera singer; Pietro Yon, organist and musical director of St. Patrick's Cathedral; Vera McCrea, president of the New York League of Professional and Business Women.

The committee sponsoring the opera comprises: Mrs. Malcolm McCoy, president of the New York State Federation of Women's Clubs; Mrs. Thomas McClintock, past president, Brooklyn College of New England Women; Mrs. David Goldfarb, president of the New York Federation of Jewish Women; Rosalie Heller Klein, president, New York Matinee Musical Club; Lena Madesin Phillips, president, International Federation of Business and Professional Women; Mrs. D. O. Decker, chairman of music of the New Jersey Federation of Women's Clubs; Mrs. Harry Schroeder, president, Brooklyn Choral Club; Mrs. Charles Gallagher, of the same organization; Marion Bauer, author-composer; Gena Branscombe, composer-pianist; Emilia Gray Clarke, Brooklyn Chaminade Club; Mrs. Roswell T. Prodgers, president, Washington Heights Women's Club; Mrs. Thavius Wilkerson, of the same organization; Mrs. Charles Cyrus Marshall, president, New York Life Conservation Society; Mrs. Albert Leon Page, president, Century Drama Club; Mrs. Walter Sedgwick, past-president, New York City Federation of Women's Clubs; Mrs. Walter Comly, past-president, Daughters of Pennsylvania; Mrs. Edward Burdicke, president, Rejuva Club of New York; Mrs. Granell Knox, Passaic, N. J.; Helen Strauss, executive secretary of the Jewish Federation; Mrs. Roger De Bruyn representative, New York State Federation of Musical Clubs; Mrs. Hausrath, president, Bronx Women's Club; Rosalie Hayward, president, Chaminade Club, of Hackensack, N. J.; Etta Hamilton Morris, president, New York State Federation of Music Clubs; Mrs. Ned H. Dearborn, New York City Federation of Women's Clubs; Alma Clayburgh; Grace McManus Smith, Opera Club of Nutley, N. J.; Winifred Brown, president, Women's Graduate Club, Columbia University; Mrs. George C. Coulter, Mrs. Asher Mayer, Marion Cadwallader, manager of the Esplanade Concert Series.

Oklahoma Scriabin Circle Meets

Katherine Ruth Heyman, founder of the Scriabin Circle, reports through G. W. Baxter, local secretary of the Oklahoma section, that the membership in that state now numbers forty-two persons. At the first meeting of the Tulsa section Faubion Bowers, director, discussed the biography and emotional significance of Scriabin and His Music, playing a prelude and Poem Tragique. At the second meeting he talked of the harmonic evolution of this composer, playing Desir, Poeme, Flammes and étude. Tentative plans for an all-Scriabin orchestral program in April are being made.

San Carlo Opera Gives Omaha Series

Four Days' Performances under Auspices of Local Newspaper Bring Six Works in Pleasurable Hearings—Dalies Frantz Wins Honors in Tuesday Musical Club Appearance

OMAHA, NEB.—Fortune Gallo's San Carlo Opera Company played a four days' engagement in this city recently, under the auspices of the Omaha World-Herald, performing in that brief space of time six operas and winning a rich meed of applause and good will as well as a very satisfactory financial reward.

FAVORITE SINGERS APPEAR

The operas sung here were Carmen, Cavalleria Rusticana, Pagliacci, Rigoletto, Martha and Aida, all under the direction of Carlo Peroni, who performed heroic deeds both as masterful leader and as sensitive interpreter. The long list of principals included Ina Bourskaya, Dimitri Onofrei, Mario Valle, Charlotte Simons, Norma Richter, Charlotte Bruno, Philine Falco, Edward Molitore, Stefan Kozakevich, Aroldo Lindi, Mostyn Thomas, Lucille Meusel, Stella De Mette, Bianca Saroya, Dreda Aves, Harold Kravitt, Natale Cervi and Francesco Curci—a brilliant array of outstanding vocal and dramatic talent. But not the principls alone were deserving of praise; the chorus was well trained and capable, the orchestra remarkably efficient, stage settings, properties and costuming all carried out on a sumptuous scale, and the stage management, under Luigi Raybaut, was thoroughly effective.

FRANTZ DELIGHTS IN RECITAL

To Dalies Frantz, pianist young in years but notable in achievement, fell the lot of opening the Tuesday Musical Club's annual series of musical events this season, and the enthusiasm generated by the young artist proved the wisdom of the choice. Playing a program identical with that which he played recently in New York, he won the sympathy and admiration of his hearers in cumulative degrees as the evening progressed, challenging their serious attention by his Bach and Brahms, compelling sincere admiration for his heroic treatment of the Liszt sonata, and arousing enthusiastic acclaim for the musical charm and technical brilliancy manifested in his final groups. Mr. Frantz responded to the generous applause by adding a number of extra numbers.

The Joselyn Memorial musicales have presented the following of late: Martin Bush, Louise Zabriskie, Esther Leaf and Wilbur Chenoweth, organists, the last-named of Lincoln, this state; Fred G. Ellis, baritone; Mariel Jones, pianist of Lincoln; Virginia Spaulding, contralto; Emily Davis Way, violinist; the Gregerson String Quartet and the vocal quartet of the First Presbyterian Church.

J. P. D.

Moiseiwitsch Sails After Concluding Tour

Benno Moiseiwitsch sailed recently from New York by the SS. Caledonia, after playing a series of concerts in this country which included appearances as soloist with the Chicago, Minneapolis, Richmond and Montreal orchestras, and the National Orchestral Society of New York. Also included in the tour were three concerts in New York, three in Boston and one each in Halifax, Wolfville, N. S., Concord, N. H., Baltimore and Toronto. Next spring and summer Mr. Moiseiwitsch will play in South America and in September make his first visit to Mexico. He is returning to the United States next fall for another tour of this country.

MADAME ERNESTINE SCHUMANN-HEINK ANNOUNCES that she is no longer connected or affiliated with Harold R. Peat or under the management of his organization.

All mail and communications regarding future engagements should be addressed directly to Madame Ernestine Schumann-Heink or care of her secretary, Mr. G. W. Schumann, Parkway Hotel, 2100 Lincoln Park West, Chicago, Illinois.

G. W. SCHUMANN.

NEW YORK CONCERTS

DECEMBER 27

Guy Maier Two audiences of children fell under Guy Maier's beneficent spell during Christmas week, when from the stage of the Barbzion-Plaza concert hall he brewed the enchantment that took his young listeners traveling through far lands. On Thursday afternoon, the Musical Journey was to Austria and Bavaria. Mr. Maier's program is a combination of description and anecdotes, appropriate pieces played on the piano, and the visual element is supplied with colored slides of the country through which he is conducting his hearers. The Austrian and Bavarian highlands passed before the children's eyes in vivid panorama, illustrated by music of Schubert-Godowsky, Schubert-Liszt, Mozart and Strauss-Gruenfeld. Mr. Maier's remarks embodied much information about the lives, and particularly the childhood, of the composers. After the slides had been shown, two-piano selections were played by Mr. Maier, and his pupil, Morton Sultan, talented and self-possessed lad. When these were finished, the children clamored for added numbers, some of which were solos for Morton.

On Saturday morning in the same auditorium the musical journey was to Spain. Some of the adventures in Majorca of Georges Sand, Chopin and the lady's two children were told (judiciously presented for youthful ears). The piano items were by Granados, Albéniz, Lecuona, Chenoweth and Moszkowski. Morton Sultan returned for one of the groups of solos. Mr. Maier's keyboard gifts were fully appreciated by the children. In introducing Morton, Mr. Maier made it plain that he does not approve of prodigies, and that the pupils who assist him are young people who love music and enjoy informal appearances. Morton scored heavily with the audience, and once more the program had to be extended.

Philharmonic Orchestra Two works "first timed" in New York were heard at the Carnegie Hall concerts (Bruno Walter, conductor) on Thursday evening and Friday afternoon.

The novelties consisted of Daniel Gregory Mason's orchestral Suite after English Folk Tunes; and Serge Rachmaninoff's Rhapsody on a Theme by Paganini, for piano and orchestra.

Mr. Mason's opus has three movements and he utilized for his symphonic purposes the themes of O No, John, A Brisk Young Sailor, Arise, Arise, and The Two Magicians, and The Rambling Sailor. These subjects are treated by the composer with evident love and with high musical skill—the former based on his inheritance of New England birth and breeding. The themes are kept melodiously intact but elaborated and amplified for the purposes of a sustained, coördinated composition. The continuity and welding are especially resourceful and exhibit faultless taste and much musical variety. The Mason orchestration, that of one who has made his *métier* into an art, needs no new praise.

The tuneful and stimulative suite met with a warm reception and Mr. Mason came to the platform to bow his thanks.

Quite different in character and purpose is the product from the Rachmaninoff muse. The Paganini theme on which the Russian musician built his variations is that of the famous Caprice No. 24, which furnished the subject also of Brahms' famous piano elaborations, op. 35.

Rachmaninoff presents twenty-four variations in a large assortment of moods, gay, energetic, melancholy, dramatic (he several times introduces the Dies Irae as an affiliated motif) poetical, reflective, and merely brilliant. Musical and technical mastery of the most pronounced kind enter into the Rachmaninoff craftsmanship. He discourses with eloquence, facility, and sardonic humor.

The piano idiom is of an older style (let us say of Chopin and Liszt chiefly), which means that the keyboard is made to offer its best possibilities in mechanism and lyrical utterance. There are numerous *cantilena* passages but mostly the writing is glittering, speedy, exciting. The variations are essentially a display piece for the performer rather than a profound medium for the interpreter.

The composer played his pages with a virtuosity, dash, and vividness that brought him an ovation and many recalls.

Bruno Walter and the orchestra were not in their best form either as accompanists or otherwise. Post-holiday torpidness seemed to have entered also into the presentation of Schumann's first symphony and the Rhapsodie Espagnol by Ravel.

DECEMBER 28

Oratorio Society of New York Opening its season with the 111th annual performance of Handel's The Messiah, the New York Oratorio Society assisted by soloists and orchestra in Carnegie Hall gave an evening of full-bodied musical enjoyment and heart-warming holiday joy. Albert Stoessel conducted, and the assisting artists included Jeannette Vreeland, soprano; Nevada Van der Veer, contralto (substituting for Grace Leslie, indisposed); Dan Gridley, tenor; Julius Huehn, bass-baritone, and Hugh Porter, organist. The efficient orchestral group was headed by Charles Lichter, concertmaster.

Although The Messiah is a familiar heritage of music, the performance was especially timely this year in view of the composer's 250th birth anniversary, which falls on February 23. The interpretation was one of easy mastery and vivacious tonal coloring on the part of the chorus. Particularly the mezza-forte singing in such choruses as His Yoke Is Easy had a delightful delicacy and clear articulation. Especial applause greeted For Unto Us a Child Is Born, which was truly superb in its spirit and the architectural security with which its design was built up. The Hallelujah, in which the audience was invited to join, and the concluding choruses also exerted a strong effect. There was growing applause for the choral numbers as the work progressed.

Miss Vreeland was in particularly good voice. Her tones were delightfully clear and have acquired added richness and body. She had a signal success with Rejoice Greatly and her other solos, her work throughout being marked by tasteful musicianship. Mme. Van der Veer, whose oratorio interpretations have long won admiration and who commands the grand tradition, was called to assume her rôle at short notice. The old opulence of tone was manifest in such numbers as He Shall Feed His Flock, which were sung with breadth and eloquence. Mr. Gridley in Ev'ry Valley and his subsequent airs showed stylistic command and attractive tone quality. Mr. Huehn, with a naturally rich voice, grappled successfully with some of the most taxing arias in the repertoire, including the seldom-sung The Trumpet Shall Sound, in which the brass obbligato was played by William Vacchiano.

As a whole, much credit redounds to Mr. Stoessel for the individuality, spirit and well-calculated contrast of his reading, which robs the taxing work of any stodginess and brings into relief the inexhaustible riches of invention and the formal mastery and delightful melody of great contrapuntal numbers. The orchestra, barring one slip in the string section, played with fresh and full tonal quality and unanimity of purpose. There was long applause after each half of the concert.

Julia Peters The third recital of the season by Julia Peters, soprano, took place at Town Hall on Friday evening. Miss Peters, assisted by the Christ Church Motet Choir (Warner M. Hawkins, director), gave an unconventional program of Christmas music, a timely and varied list which opened with Josephine Forsyth's beautiful setting of The Lord's Prayer and continued with other selections ranging from Bach to lighter Yuletide literature. Russian, French and German carols were included, as well as the Inflammatus from Rossini's Stabat Mater, the latter sung by Miss Peters and the choir. Among her solos were O Divine Redeemer (Gounod) and Frederick Austin's version of The Twelve Days of Christmas. The soprano was in fine mood and voice, and sang with full, expressive tone, displaying the native excellence of her talent to advantage and winning much applause. The choir sang with spirit and good ensemble and response. Henry F. Seibert was at the organ. Miss Forsyth was in the audience, and after the performance of her composition, Miss Peters motioned her to arise and acknowledge the enthusiasm of the audience.

DECEMBER 29

National Orchestral Association The second concert of the Beethoven Concerto series of five programs offered by the National Orchestral Association (Leon Barzin, conductor) with Ossip Gabrilowitsch, pianist, and assisted by the A Cappella Singers of the Dessoff Choirs (Margarete Dessoff, conductor) took place at Town Hall in the afternoon. Works listed were the concertos in G major and E flat major (the Emperor) and the Phantasy. All of these were published with eloquent skill and vivid spirit by the orchestra and Mr. Gabrilowitsch. Pianism of the highest order, in which Mr. Gabrilowitsch's sensitive characterization of mood was the outstanding quality, brought strenuous applause from an audience which crowded the auditorium. Mr. Barzin led his young musicians with consummate skill, supplying accompaniments that interpreted the Beethoven works with rare excellence.

The Phantasy, which had not been heard in New York since a concert of the Friends of Music which Artur Bodanzky directed, was given with exuberance. The A Cappella Singers sang with tonal brilliance and unanimity of attack that enhanced the glowing performance Mr. Gabrilowitsch and the orchestra gave the work. The incidental soli and brief chorus offered by Jane Wood Lauder, Ada Radin (sopranos), Daphne Williams (alto), Albert Barber, Alan Adair (tenors) and Kempton Searle (bass) were sung with excellent intonation and good diction.

DECEMBER 30

Rosemary Albert Rosemary Albert, soprano from Philadelphia, gave a recital in Town Hall on Sunday afternoon. Singing numbers by Scarlatti, Gagliano,, Liszt, Massenet, Rachmaninoff, Quilter, Aaron Copland and others, Miss Albert exhibited a pleasing voice and effective interpretations. She is an artist-pupil of Giuseppe Boghetti. She was fortunate in having the support at the piano of Sylvan Levin, an accompanist of skill and sympathy, too seldom heard in this capacity.

VIOLA MITCHELL,

young American violinist, flew from New York to Minneapolis to appear as soloist with the Minneapolis Symphony Orchestra (Eugene Ormandy conducting) on December 30. She returned east by airplane, going to Boston for a rehearsal with the Boston Symphony Orchestra, with which she is playing the Bach E major concerto at Carnegie Hall, New York, on January 5. Miss Mitchell began her studies with Margaret Horne, a pupil of Joachim, Sevcik and Auer, and at the age of fourteen went to Europe and became the youngest student of Eugene Ysaye. She has fulfilled engagements in the capitals of Europe and in her own country.

Philharmonic Orchestra Last in the series of three special Wagner concerts on Sunday afternoons, this Philharmonic Orchestra program conducted by Bruno Walter, offered the Faust Overture, Preludes to Acts I and III of Lohengrin, and the first act of Walküre. In the last named excerpts, the soloists were Lotte Lehmann, Paul Althouse, and Emanuel List.

To reverse the usual process, discussion of the final number shall open the present review. Walter gave a highly effective interpretation of the score, with rich fancy and unusual balance of tone and intensity of climax. Mme. Lehmann is a famed exponent of Sieglinde and delivered her measures with customary vocal warmth and depth of feeling. Althouse's Siegmund is another recognized presentation, and on this occasion the tenor seemed to outdo himself in his glowing lyricism, eloquent phrasing and declaration of text. Emanuel List sang a Hunding version of becoming solidity, strength, and sinister meaning, resonant and resourceful. The trio of artists shared in the applause with the conductor and the understanding and brilliant orchestra.

Evocative performances made up the rest of the program, the Lohengrin music meeting with greater approval than Wagner's tonal tribute to Goethe's Faust. It is one of the Bayreuth master's rare moments of weak inspiration in spite of its several momentary foreshadowings of Tristan themes and harmonies. The Faust Overture has only infrequent performances these days.

Elisabeth Schumann One of the most enjoyable Lieder recitals of the year 1934 was that offered by Elisabeth Schumann at Town Hall on Sunday evening. Impeccably sung, masterly as to interpretation and vocally meritorious in every way, Mme. Schumann offered songs by Schubert, Mendelssohn, Brahms and Hugo Wolf. The splendid program was built to show Mme. Schumann's beautifully produced voice in all its superior aspects. There were perfectly intoned high notes, delicately spun pianissimo tones, skillfully turned phrases which the very large audience of important musical personages vigorously applauded with keen sincerity. There was contrast of mood in the works sung which Mme. Schumann depicted with those exact qualities which best express the glories of these Lieder which have become classics in song literature.

Mme. Schumann was aided in this exquisite recital by the magnificent accompaniments

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Coenraad v. Bos played. His support showed his consummate musicianship and his fine taste and style, bringing a unity of feeling to everything that was published. Because of this unanimity of spirit between the singer and pianist the entire evening was a joyful celebration. In addition to the listed works encores were sung between groups and many demanded and received at the end of the recital.

Bronislaw Hubermann Reappearing in recital after an absence of some years from New York platforms, Bronislaw Hubermann, violinist, was greeted by an audience including many of his compatriots, in Carnegie Hall last Sunday evening. The artist, who has previously appeared as soloist with the Philharmonic Orchestra and is also to play widely on tour in this country, had chosen a program of substantial musical content. He was assisted by a string orchestra in the performance of Bach's concerto in A minor, Mr. Hubermann alternately playing the solo passages and directing with his bow in a vigorous and musically grateful hearing.

As of yore, the violinist revealed individual qualities of performance. His tone retains its unique vibrancy and soaring quality, which rings musically and plays upon the heartstrings in *cantilena* passages. There were evidences that this was not a good evening for the artist in certain phases of his performance, notably in the matter of intonation, which at times combined with roughness of bowing to mar an otherwise beautifully conceived and stylistically impressive performance of the Bach unaccompanied sonata in G minor.

In the Beethoven "Kreutzer" sonata he was assisted at the piano by Siegfried Schultze, the two artists giving a highly dramatic version of this masterpiece. The middle movement was most appealing in its envisaging of the Beethovenian style. Elsewhere, one felt there was rather too much theatricalism. The enthusiastic audience gave many ovations to the performer, evidently as a tribute to his recent heroic stand in the matter of artistic freedom in Germany. The final section, including two modern pieces by Szymanowski, and two of the violinist's transcriptions of Chopin works, brought testimony that the technical wizardry of the Polish artist has not lost its ability to fascinate an audience. There were many recalls and extras, including a Bach item after the second group.

Harold Samuel to Play Bach and Lecture in New York

Harold Samuel, English pianist, will invoke the spacious art of Bach from the concert platform in his series of six recitals at Town Hall, New York, January 7 to 12, and again in a lecture course which he is to present at the New York home of Mr. and Mrs. Hartwell Cabell, January 16, 23 and 30, and February 6, 13 and 20. These New York appearances are in addition to an extensive itinerary which the pianist is fulfilling in other American cities.

In his lectures at the Cabell home, Mr. Samuel will talk on his own interpretations of certain excerpts from the Bach keyboard literature. He will confine himself to the music which Bach composed originally for the clavichord, and its proper adaptation to the piano. An excerpt from his lectures states:

"This phase of Bach's genius is a fascinating subject, and one fruitful in artistic beauty. The same, of course, could be said of the choral and organ works and the other manifestations of the Bach gifts. I do not wish it to be thought, however, that because I recognize this so fully I am unresponsive to the music of other composers. This is not at all the case. I know that lofty as is Bach's eminence, he is only one of the great figures in the art world. Musically, he stands beside Beethoven, Wagner and other masters. And these titans of the tonal sphere cannot be compared with each other. Each dominates his special realm, just as Homer, Shakespeare and Goethe do in poetry.

"Nevertheless, Bach is perhaps the most remarkable figure music has produced in the prescience and far-reaching effects of his work. Confined as he was by the limitations of the clavichord, tonal and mechanical, he still managed to foreshadow the technic of the piano. In the Bach scores we encounter harmonic *clichés* which are not employed again until Beethoven, Liszt and Wagner expressed their musical concepts in a much broader and more flexible technical medium.

"This is not to say that the clavichord music of Bach needs no translation into the piano idiom. As the piano and the earlier instrument present differences of tone, construction and technic, adaptation is, of course, inevitable, but here is where many editors are called and few chosen to carry the Bach spirit intact into the notation and technic of the piano. Many are the outrages thus inflicted on the beauties of the original scores, and often the translated Bach emerges as a dull contrapuntalist rather than as one who used polyphony as means of expressing the most profound musical thought and the most moving tonal beauty of his age.

"This impression is now being rapidly dispelled, and in the past twenty years or so music-lovers all over the world have realized more and more the æsthetic riches that Bach offers. The great Teuton died, as we all know, in 1750, but, in the sense of exerting his proper artistic influence, he did not begin to live until 1810. From then on his powers have received more and more recognition, and people have observed with astonishment that he has been abreast of the best musical development ever since."

M. L. S.

Bori and Goossens Triumph in General Motors Concert

The weekly General Motors concert, given in the Centre Theatre, New York, on December 30 and broadcast over the NBC-WJZ network, had Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, as guest leader, and Lucrezia Bori, soprano of the Metropolitan Opera, as soloist. The program opened with the overture to The Secret of Suzanne by Wolf-Ferrari, sparklingly performed by the orchestra, its Mozartian gaiety being well captured. Sibelius' Finlandia sounded a sombre and dramatic note, in a reading tonally opulent and emotionally convincing, the solemn beauty of its principal theme being most stirring, under Mr. Goossens' baton.

Miss Bori sang Connais-tu le Pays from Mignon and the air of Lia from Debussy's L'Enfant Prodigue with the appealing clarity and youthful timbre of voice for which she is known, adding Falla's rhythmic and spirited Jota as a contrasted number. She reaped long-continued applause. Later in the concert the Metropolitan prima donna returned to sing Pierrot by Rybner, Quando naceste voi by Respighi, Polo by Nin, and as an extra the vivacious Clavelitos by Valverde, in her native tongue, which had an especial success with the audience. In superb voice, Miss Bori gave lavishly of her notable gifts and proved one of the most brilliant vocalists heard in the series.

The orchestra scored especially in Mr. Goossens' stunning transcription of the savage chorus of the Gibichungs from Götterdämmerung, as well as in the sprightly Entrance of the Little Fauns by Pierné and the Shepherd Fennel's Dance by Balfour Gardiner, with its echo of English folksong. The conductor gave masterly readings of the music of various nations and received an ovation for his work.

K.

WJZWEAFWABCWOR

The Westminster Choir presented a full hour program of holiday song from the NBC studios in Radio City on December 28. The concert was broadcast over combined NBC-WEAF-WJZ networks. . . . In the Christmas week broadcasts over WBNX and WHOM by Elvira Rosina Geiger and Samuel Shankman, the former was heard in the Heller variations (piano arrangement) of Silent Night, Holy Night, and other numbers. Mr. Shankman played a Chopin-Weber-Liszt program, and as a duo they presented Weber's Invitation to the Dance. Mme. Geiger and Mr. Shankman were on the air the following Saturday, Sunday and Monday in a program of operatic transcriptions. . . . Maria Jeritza was a special soloist on the New Year's Eve three-hour "Let's Dance" program over both the red and blue networks of the National Broadcasting Company. . . . On January 1 Grace Moore began a series of half-hour song recitals for Tuesday evenings over an NBC-WJZ hook-up. . . . Another featured singer on New Year's Day was Lawrence Tibbett, who recalled his original try-out for the Metropolitan Opera when he sang Eri Tu from Verdi's The Masked Ball over coast-to-coast WJZ facilities. . . . Paul Wittgenstein, one-armed pianist, who, despite his physical handicap, has attained prominence in the concert world, gave a special recital over an NBC network on January 2. . . . Also on January 2, John Charles Thomas celebrated the New Year in his NBC-WJZ series singing a request program. This was Thomas' farewell to these concerts until February 6. . . . Huger Elliott, director of Educational Work, Metropolitan Museum of Art, continued the course of talks on Dwellings Old and New when he spoke during the Woman's Radio Review, an NBC-WEAF feature, on January 3. Mr. Elliott's subject was Social Aspects. The program was under the direction of Claudine Macdonald with Joseph Littau conducting the concert orchestra. . . . Kate Keith Field, soprano, gives a program every Friday afternoon over WHOM. Miss Field is an artist-pupil of William A. C. Zerffi. . . . With Rosa Ponselle, Frederick Jagel and Lawrence Tibbett in leading rôles and Ettore Panizza, the Metropolitan Opera's new conductor, directing, La Traviata will be broadcast on January 5 from the stage of the Metropolitan Opera House over combined coast-to-coast NBC-WEAF-WJZ networks. . . . Frances Hall and Rudolph Gruen will play prelude, fugue and variation (Franck-Gruen) and the scherzo from Gruen's first suite for two pianos in their regular Sunday broadcast from WEAF, January 6. . . . Offenbach's Tales of Hoffmann, sung in English, with Richard Bonelli and Joseph Bentonelli in leading rôles, will be the Chase and Sanborn Opera Guild offering from NBC-WEAF, January 6. . . . Yehudi Menuhin will make his only radio appearance this season with the General Motors Symphony Orchestra on January 6, through WJZ. Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, will direct the concert. Menuhin is to play the adagio and allegro energico of the Bruch concerto in G minor, Caprice Basque of Sarasate, and Bizet's Habanera. Orchestral numbers are by Wagner and Rimsky-Korsakoff. . . . John McCormack replaces John Charles Thomas for four weeks in the Vince concerts presented every Wednesday evening over WJZ. The Irish tenor begins his engagement on January 9.

New Haven Audiences Show Marked Growth

Midseason Events Include Programs by Two Local Symphonic Groups, Lily Pons, Don Cossack Chorus, Harold Samuel and New English Singers

NEW HAVEN, CONN.—This year New Haven concert-goers have increased considerably in number. Woolsey Hall with its seating capacity of approximately 3,000 continues to be filled to overflowing, necessitating extra seats to be put in for special concerts.

Lily Pons presented her program of the usual coloratura pieces admirably sung. The petite singer was showered with applause and by necessity was forced to add many encores to her charming program.

We have had the Don Cossack Choir with their rich basses and full tenor voices. These fine artists and their diminutive conductor, Serge Jaroff, presented an evening's enjoyable entertainment.

The New Haven Symphony Orchestra gave its second concert with James Friskin as soloist playing the Brahms piano concerto accompanied by the orchestra. His performance was marked by such clean-cut piano playing that it amounted to a feeling of sterility.

The Civic Orchestra under the inspiring baton of Hugo Kortschak played excerpts from the Schumann first symphony, Mendelssohn's Midsummer Night's Dream music, the Jewels of the Madonna by Wolf-Ferrari and a Mozart Divertimento. Romeo Tata, graduate of the Yale School of Music, played the first movement of the Tschaikowsky violin concerto, displaying a brilliant technic, innate musicianship and an excellent tone.

Programs by the New English Singers given in their usual informal but charming manner; a delightful all-Bach piano program by that impeccable musician, Harold Samuel; and a concert by the Yale School of Music Faculty String Quartet were also highly enjoyed.

E. K.

Sylvia Lent Visits South

Sylvia Lent, violinist, was heard in recital in Atlanta, Ga., on December 11, and at the Georgia State Teachers College, December 13.

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New York January 5, 1935 No. 2842

The recent Berlin-Vienna operatic and orchestral muddle reminded one of a game of chess, with conductors as the pawns, the losers resigned, and art a stalemate.

—o—

Musical Courier, 1880-1935

The present year marks the fifty-fifth of the existence of the Musical Courier.

Within that span, the Musical Courier has never missed publication of a single scheduled number in its output. The Musical Courier leads all other tonal papers in the length of continuous publication and bulk of illustrated pages, significant printed matter and high class advertising.

During its more than a half century of successful activity, this journal has marched in step with musical progress and development.

It has chronicled the varying phases of the tonal art and the doings of its creators and exponents. Its pages are an eloquent history of what has been accomplished by music itself, by the Musical Courier, and by the musicians who have been its subscribers and advertisers.

Probably there never was a time in all musical life which showed greater changes than the period between 1880 and the end of 1934.

It is too arduous a task to record those changes in this abbreviated salutation. However, the ground is suggestively covered with the reminder that the Musical Courier with its first thin pages became the champion of the still misunderstood Wagner and Brahms, and that in the issue of today it remains in the thick of endeavor to gain recognition for the best of the present day composers who have not yet fully come into their own. From Wagner and Brahms to Shostakovich and Szymanowski; from MacDowell and Chadwick to Whithorne and Dawson; from Theodore Thomas, Leopold Damrosch and Seidl, to Goossens, Rodzinski and Janssen. It is a long and noble record of enthusiastic, unswerving devotion and assistance—even if we say it ourselves. Our archived pages prove it.

American music and musicians have always been especially dear to the Musical Courier, which first made the fight for their full appreciation and full artistic and financial support from managers, orchestras, clubs, opera houses, and the public.

In the lengthy list of writers who contributed regularly to the columns of the Musical Courier, are names writ large on the scroll of fame. To recall only a few—George Bernard Shaw, James G. Huneker, Philip Hale, H. E. Krehbiel, William J. Henderson, Henry T. Finck, Vance Thompson. Of that band, only Shaw and Henderson survive. Both, happily active with undiminished powers.

When the Musical Courier first came into the world, it was read by Wagner, Brahms, Liszt, Tschaikowsky, Grieg, Dvorak, Rubinstein, Karl Goldmark, MacDowell, Saint-Saëns, Verdi, and innumerable other heroes of creative genius, as well as all their luminous exponents who shone during the end of the nineteenth century.

The Musical Courier then was the chief authoritative printed word in music; it still is.

Its importance and fame are international. Ask any musician, anywhere, to name the oldest, biggest, best, best known, and most influential musical journal in the world. The answer is obvious: "The Musical Courier."

As this paper wings its way forward, after weathering the storms which have shaken all persons and all publications of recent years, we wish the tonal world a Happy New Year and permanent return of peace and prosperity. Let all musicians resolve to be hopeful of achievement and successful in its realization.

Our own resolve is to continue to give service to them and to art, and more than ever to be conscientious, useful, informative, fearless and aggressive in the furtherance of musical justice and the finest elements of art.

—o—

A New Melodic Year

The last paeans of 1934 were sounded last Monday evening in New York—musically speaking—by the Metropolitan Opera in Mürger's sad little attic in La Boheme. Recitalists traditionally fight shy of that evening, for it is dedicated to the blare of jazz bands, to conviviality and to potations deep and wide. No one seemed to be lamenting the passing of the year with any especial profundity; indeed, there was more than an attitude of hope about the new.

In the national psychology generally and in the field of music, 1934 marked a restoration of activity to no small degree. Opera may be said to be in the midst of a "boom." The present autumn and early winter have seen old favorites of the recital world venturing back to America where they have not been heard, in some cases, for nearly a decade. Broadway is humming with theatrical activity, including not a few productions in which music has an important part. There has been a successful Gilbert and Sullivan season. Even the romantic operetta, which for some years seemed dead, has again put in a welcome appearance with the lavish productions of The O'Flynn and The Great Waltz. The motion pictures have "gone" musical. The radio has also turned more than a perfunctory eye to serious concert music.

The prospects for 1935 are correspondingly bright for musical artists. May the demand continue to increase and the quality of the artist's product keep pace with it!

—o—

Composers and the National Soul

Of especial interest, in this day of super-nationalism, is a new volume from the pen of Ralph Vaughan Williams, eminent British composer. Under the title National Music, this publication traces the progress of authentic native tonal idioms from the first stammerings of excited speech, through the folk song and its evolution into the larger musical forms. Since Vaughan Williams is especially known to the public for his incorporation of British folk music in beautiful and varied guise in large-scale orchestral and choral works, his study deserves respectful examination.

The book, which comes from the Oxford University Press, is marked by wide erudition without pedantry and by many sensible comments on the vital subject of nationalism. The term has been so much used and abused today and has been incorporated in a fallacious æsthetic theory in Central Europe which has almost a religious and moral sanction as a touchstone for the validity of artistic productions.

The first chapter of the Williams work has the suggestive title, Should Music Be National? The author cites Whistler's objection to such a classification as ridiculous, but concludes that he was in error, since music is not a science, and so does not deal with unchanging facts, but rather "uses knowledge as a means to the evocation of personal experience in terms which will be intelligible to and command the sympathy of others." The composer quotes Parry's statement that "true style comes not from the individual but from the products of crowds of fellow workers who sift and try and try again till they have found the thing that suits their native taste. . . . Style is ultimately national." He disposes of the fallacies that the artist invents for himself alone (since his primary aim is "to make himself intelligible") and that "genius springs from nowhere, defies all rules, acknowledges no musical ancestry and is beholden to no tradition." Bach was a supreme example of one who built securely on the past. Since all cannot be great composers, the community encourages the training of specialists as in every other field, and thus one is tempted to think the artistic worker a complete individual. This fallacy is much encouraged today, when individualism is rampant and a large percentage of artists have withdrawn from contact with the folk and sequestered themselves in the studio, where talk is eternally of technic and novel use of materials.

All art creation, to be vital, demands the coöperation of an audience. It is artistically suicidal for any people exclusively to import their virtuosos and their art productions. "As long as a country is content to take its music passively there can be no really artistic vitality in the nation." The world has need of great celebrities, it is true; "these are, so to speak, the crest of the wave, but behind that . . . must be the driving force that makes the body of the wave. It is below the surface that we must look for the power which occasionally throws up a Schnabel, a Sibelius, or a Toscanini."

There are many sensible words of advice for the tyro in musical creation. This is especially salutary for those misguided composers who in recent years have desperately striven to be abreast of the international tonal fashions, composing in the manner most in favor at the time in Paris or in Central Europe. The result has been, except in rare and exceptional cases, to reduce modern musical speech to a dead level of sameness. The fashionable note has been attained at the expense of sincerity, vitality and conviction in a large number of cases. On the subject Vaughan Williams says: "Every composer cannot expect to have a world-wide message, but he may reasonably expect to have a special message for his own people. . . . Many young composers make the mistake of imagining they can be universal without at first having been local. . . . As long as composers persist in serving up at second hand the externals of the music of other nations, they must not be surprised if audiences prefer the real Brahms, the real Wagner, the real Debussy, or the real Stravinsky to their pale reflections.

"What a composer has to do is to find out the real message he has to convey to the community and to say it directly and without equivocation. I know there is a temptation each time that a new star appears on the musical horizon to say, 'What a fine fellow this is; let us try and do something like it at home', quite forgetting that the result will not sound at all the same when transplanted from its natural soil. It is all very well to catch at the prophet's robe, but the mantle of Elijah is apt, like all second-hand clothing, to prove the worst of misfits.

"We must cultivate a sense of musical citizenship," the writer concludes, posing the interesting question why composers are not content to consider themselves good workmen and the servants of the state, building national monuments as does the architect. (This, it may be said, was the aim of the supreme artists of the Renaissance, in paint and sculpture, who served even a smaller unit, such as a city.)

Those who object that this conception is not large enough to take in the supreme examples of music, which have an appeal for all lands and all ages, must remember that they have this quality precisely because they first expressed to the fullest the sentiments of a certain society on some topic of vital, general interest at a particular time.

Let our composers seek to express the nearest, instead of the most remote thing, and it is probable that they will at least interest their neighbors. And if their works are fashioned with enough force, sincerity and skill they will convey a message even to the antiquarian who conducts his researches many years in the future.

—o—

Danger to Digestion

Why a New York City sales tax on the patrons who pay a check at eating, or drinking places, where "musical entertainment" is offered?

Many discerning patrons feel that the quality of the tonal offerings is not "entertainment," and that if anyone be taxed, it should be the performers (or those who engage them) as a penalty for outraging the ears and offending refined musical taste.

Furthermore, some of those suffering patrons also feel that they should receive the tax as a compensation for listening, as the sums so collected are "for the purpose of relieving distress."

VARIATIONS

By Leonard Liebling

If this department starts solemnly enough and grows giddier as it nears the bottom of the page, you must be kindly tolerant. The Musical Courier is fifty-five years old today and celebration reigns in our offices.

The Musical Courier started as an infant prodigy; now it is the dean of the musical journals on this globe.

Our staff salutes you and promises continued zealous and cheerful service as the paper moves on toward its centennial anniversary in 1980.

It is difficult to prophesy what the musical world might be like in that year, but two possibilities seem likely, one good and one bad: jazz may be gone, but music critics will remain.

⁂ ⁂ ⁂

Rachmaninoff's new Rhapsodie in Form of Variations on a Theme by Paganini is an engaging piece of creational juggling, the piano and orchestra tossing the subject back and forth, spinning it about, and keeping it constantly and contrapuntally busy. The solo part radiates tunefulness but also a blaze of technical brilliance. Only a virtuoso of high gifts could manage all the intricacies made even more formidable through application of Rachmaninoff's remarkable gift for infinite variety of rhythm.

The sounding of the Dies Irae in several of the episodes and occasional mocking and parodistic moments imply that Rachmaninoff's fancy had some basis in addition to a mere desire for putting the Paganini motif—that of the twenty-fourth Caprice—through its paces. Brahms had already done that superlatively for the piano even if without the aid of the orchestra.

It is strange how the Paganini Caprices fascinated other players and composers. Aside from the violinists who have refurbished them with "improvements," there were also the pianistic adapters and decorators, led by the aforementioned Brahms, with Schumann and Liszt as company.

The original germ of the Paganini twenty-fourth Caprice dates back to a more classical origin than his wish to develop the opening theme into a fiddler's holiday. The four basic triad notes in the beginning of the Paganini music are those of Beethoven's in the finale of the Eroica Symphony, where furthermore that master also variationed his idea. That was written in 1804, as op. 55.

However, so enamored was Beethoven with the figure and its possibilities for elaboration, that already in 1802 he had composed a whole set of piano Variations with Fugue (op. 35) which utilized the identical subject of his later variations in the Eroica. In fact the prepossession began in 1801, with Beethoven's ballet, Prometheus (1801). There, too, the same thematic kernel may be found.

And antedating the whole business, the embryo appears in Mozart's Bastien and Bastienne (1768), created when Mozart was scarcely twelve years old.

There is nothing of Mozart, however, in the Paganini Variations by Rachmaninoff. They move in the periods of Chopin, Liszt, Rubinstein and Tschaikowsky; great periods for piano music.

Rachmaninoff carries on in that spirit and adds ideas of his own. He is a hold-over romanticist in composing and playing. He has the deep gratitude of those of us who do not like to hear percussive performers chopping out cynical piano music by composers with a frostbitten muse.

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One of the army of reporters employed by Variations relays this exclusive and verbatim story of what Eugene Goossens told his audience at the Cincinnati Symphony Orchestra concerts in its home town, December 14 and 15:

During the past few years there has become evident an increasing tendency among symphonic conductors to conduct their concerts by heart (that is to say, without any music or scores on the desk before them). I do not consider this the time and place to express my opinion for or against this practice (though I could if I chose!) nor do I hold any brief for or against it.

I will now, however, proceed to demonstrate that symphony conductors are not the only people in the world who can memorize symphonic works. I will therefore ask the members of my orchestra at this moment to place their music sheets on the floor and to play the overture to Wagner's Meistersinger without any music or notes of any kind on the music racks. May I remind you all that you are in a sense assisting at a historic occasion, for this feat of memory on the part of ninety musicians has never previously been attempted at any symphony concert or at any time during the history of symphony orchestras, both here and in Europe. In conclusion you will observe that I purpose to adhere to the old-fashioned custom of conducting with the score before me.

The veracious reporter adds: "The men rid themselves of the printed matter as requested by Goossens and then played the overture impeccably, with more vim, enthusiasm, and accuracy than ever before at these concerts. The demonstration of approval from the audience broke all our local records for intensity and length."

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However, an orchestra in Europe did play music from memory, and nothing less than symphonies by Beethoven and Brahms. The group was the Meiningen Orchestra. Its conducter, Hans von Bülow.

An American organization, Sousa's Band, also performed a remarkable mnemonic feat when they gave a private concert at Warwick Castle for its titled owners and their friends. The boxes containing the music were lost in transit from London, and so without further ado the band and its leader played the program from memory, including the accompaniments for the two American soloists, Estelle Liebling, coloratura soprano, and Maud Powell, violinist.

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Hortense Monath played the Schumann concerto with the Philharmonic Orchestra last Saturday and made her contribution a real pleasure for discriminative judges of keyboard art. One of them was Lawrence Gilman, music critic of the Herald-Tribune, who wrote in that paper of December 30:

Mme. Monath played as if she still believed in Schumann—as if she had never learned that Schumann and his music are now, if we may believe what we hear, only figments of an irrelevant, romantic past, as out-moded as side-whiskers and lace valentines.

But perhaps, after all, that is the way to play Schumann—as if he had really survived the advent of Kurt Weill and Mr. George Antheil, and were still capable of making us believe in the impassioned Florestan and Eusebius, and the other apparitions and fantasies and presences of that vanishing, abandoned world where Schumann dwelt and dreamt . . . and so it is not surprising that Mme. Monath plays such music with the warm sympathy and the delicately penetrating comprehension that she displayed last night. It was a pleasure to hear this music delivered with so just a balance of objectivity and spiritual identification . . . Her playing was often of rare beauty and sensibility.

Any young pianist could be proud to receive such praise from an authoritative reviewer like Mr. Gilman. Mme. Monath therefore must have had more than a little surprise when she read in the Times (also December 30) that her performance was "not conspicuous for romantic warmth or lyric persuasiveness."

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A person told someone who told it to another who told this department, that all the young professional pianists in New York are secretly studying the new concerto by Shostakovich.

So as to be ready for the call when the rest of the major orchestras decide to follow the example of Philadelphia and give hearing to the best piano work composed since Rachmaninoff published his fourth concerto ten years ago.

Shostakovich's opus is a breezy, brilliant, vivid piece of writing, but free from the continual choppiness and harmonic acidity that mark most of the output for the piano during the past decade or so. The idiom is open, direct, *klaviermässig* in the manner that used to obtain before the experimentalists tried to change the instrument into a purely percussive medium. This young Russian has re-discovered that a piano concerto should be primarily a piano concerto and not a "coöperative factor treated as an integral part of the orchestra."

In the Shostakovich pages there is an abundance of display for the soloist but it is of highly fastidious musical import. Also,—*mirabile dictu*—the composer makes much and unashamed use of melody, real melody. The slow movement is almost languishing, a sort of *valse triste*. Rhythmic verve predominates in the lively passages. There are military march suggestions with stirring use of trumpet fanfares. The orchestration glitters but also appeals with sentiment.

Despite some influences of Bach and Prokofieff—what a gap to bridge—the Shostakovich music impresses one with its original matter and individual treatment. Paradoxically enough, while the piano score is not inordinately difficult, only a true virtuoso and interpreter of vital fancy could bring it to its best utterance in intention and effect.

I heard the new concerto rehearsed with the National Orchestral Association as training in reading and accompaniment for its young members. The composition gripped me completely. Previously an admirer of Shostakovich's two symphonies, I am now completely his to command.

Everybody is cautious these days when speaking of the Wittgenstein pianists, Paul, the one-armed, and Victor, the two-armed. Three or more thoughts are required not to confuse their identity by alluding to Victor as Paul, or Paul as Victor. The easiest way to avoid the mistake is merely to remember that Paul is not Victor and Victor is not Paul; but that Paul is Paul and Victor is Victor. Most of us who keep on being confused by this arms-and-the-man problem are hoping that Paul and Victor will combine and form a two-piano team so that we can speak of them simply as "the Wittgensteins."

⁂ ⁂ ⁂

"Who are these composers named 'Others' and 'Etc.'?" asks S. T., "they usually appear at the end of a list of masters cited by critics as being on this or that program, but I cannot find their names in musical dictionaries. Don't you think that a whole concert devoted exclusively to 'Etc.' and 'Others' would be interesting and instructive?"

Decidedly so; but why not include also "Selected"?

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The dedication of H. C. Colles' The Oxford History of Music (Symphony and Drama) has the following on its flyleaf:

This volume
is dedicated to
ALL
who helped to retard
its progress
1911-1932

⁂ ⁂ ⁂

T'other evening, in conversation with Sascha Jacobsen, Deems Taylor expressed his opinion that chamber music should be kept an intimate function even in concert, and added: "I do not think that it should ever have more than 100 listeners at any one time." "Well," was Jacobsen's dry retort, "it seldom has."

The Taylor theory of intimacy conforms to that of the late Franz Kneisel who told me that he was never enthusiastic about performing the Brahms quartets in public and strongly preferred to play them at home, "with a cigar in my mouth and a glass of good beer at my elbow."

⁂ ⁂ ⁂

Marconi's radio, piano, and phonograph shop, advertising in the Carnegie Hall program, offers a Bach record (Stokowski-Philadelphia Orchestra) announced as "Kumm Susser Todd." It is true that Bach was a cantor, but not in Yiddish.

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F. R. helps out with this: "Do you know , dear Variations, that you missed the most important link in the chain of Jewish conductors whom you mentioned as the best leaders of Parsifal? You overlooked the one who directed the world première of that work at Bayreuth, July 26, 1882. Of the ancient faith, he was a great baton artist named Hermann Levi. Please pass that on to Hitler and his buddies, Goebbels and Goering."

⁂ ⁂ ⁂

M. B. H., most faithful of contributors, sends best wishes for 1935, and adds:

"As you will spend your year listening and learning, be sure to pay extra attention to those fruity musical works, Thomas' Knowest Thou the Land Where the Orange Juice Blooms; Respighi's The Pineapples of Rome; Grieg's Pear Gynt; Humperdinck's The Gooseberry Girl; The Watermelon Boy (spiritual); Bach's Bourrée (French, for berry) and almost anything from Meyerbeer's L'Apricot. Then, too, those vegetable and cereal tunes, Rimsky-Korsakoff's The Flight of the Bumble Beet; Mendelssohn's Spinach Song; Wagner's Parsleyfal; Bizet's Flour Song; Stravinsky's Rice of Spring. Should thirst arise, select one of Franck's Djinns, The Vodka Boat Song, Liszt's Lorelrye, Mozart's Champagne Song, Rumsky-Korsakoff's The Golden Cockereltail, or Wagner's Liebestoddy. Did you have a Sherry Christmas?"

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New York, 1935.

Dear Musical Courier:

Congratulations to you, old thing, for your fifty-fifth birthday.

Glad to see you've survived since 1880, well, spirited, hopefully going forward to triumph over Time and Depression.

Many happy jubilee returns, and continued power to subscription and advertising exchequers.

Your loving and much interested friend,

THE EDITOR.

Wouldn't you think I'd see other people at the Metropolitan besides those I know? I assure you I do. But as they are just people to me, why mention them? It's much nicer to gossip about those I know and much more fun to catch them "out" than cast my gleaming eyes on unknown individuals who are acting up. Besides, it's such a waste of my valuable time.

Can you imagine any joy either to you or to me to tell you that Mrs. Stuyvesant Sole has a new boy friend who has his water wave set every third day; or that Jimmy Hothouse dragged last year's Sam Kelvinator's blonde to Die Walküre last Wednesday? I can't. So I'll just strangle my yawns over "other people's" idiosyncrasies and give them the benefit of their boudoir doubts.

At Die Walküre, when Anny Konetzni made her début, Leonard Liebling brought his sister Estelle in a luscious red velvet gown; Horace Parmalee was deeply attentive to Elsa Alsen; Jeannette Vreeland went backstage to slap Paul Althouse (Siegmund) on his well-developed back; Marion Telva was caught bandying with Paul Reimers; Grena Bennett and Bill Chase were discovered going up a staircase to the fluid lounge between acts; Olin Downes rushed down a corridor with a scowl on his jovial face; Nanette Guilford was seen sauntering away from the bar-rail; Earle Lewis counted the house with pleasure; and Sir Gerald Campbell and his good-looking daughter Pamela entertained a party of young bloods. After that I went home to my downy bed, which I hadn't seen for so long that it protested vigorously when I crawled into it.

* * *

Here's a tale that comes from Washington, D. C. Recently when the Philadelphia Orchestra was giving a concert there, Stokowski wanted to place his horns some distance from the platform in order to get the certain distant offstage effect he desired. After much experimentation he put them in the boiler-room under the stage and a wire was strung to Stokowski's desk to operate a signal light installed in the boiler-room telling the horn artists when to play.

At rehearsal all went beautifully and just the right degree of sound came from the men in the boiler-room. At the concert Stokowski, happy at the way everything was going, gleefully pressed the button to signal his musicians downstairs. No sound arose to his ears. And he almost put his foot on the button, so upset was he. Still no sound of distant horns. He counted four blank measures and the concert proceeded.

Immediately after the conclusion Stokowski rushed to the boiler-room in a towering rage. He found the four hornsters quite pleased with themselves. They had obeyed the signal and they had played their stint bravely despite the heat of their quarters. But the manager of the auditorium in passing through the basement on a tour of inspection had closed the open boiler-room door which bore a sign, "No Admittance."

* * *

At a Christmas dinner reunion of Fred Riesberg's family, it was suggested that grace should be offered. Fred's eight-year-old grandson was heartily in accord with the idea. "That's right," he shouted, "Grace Moore."

* * *

On the day before Christmas there was a turbulent expressman roaring up and down the corridor of one of the floors in the Steinway Building. An anonymous donor from some place in the West Indies had sent cases of oranges to his job-ridden musical colleagues and they arrived after the office had closed. Really, my dears, the comments that man uttered were much more juicy than any or all of the fruit he carried. I added several lurid globules to my oral vocabulary while the boxes were being removed for future delivery.

* * *

A short time ago a business executive purchased two tickets for the Yehudi and Hephzibah Menuhin recital at Town Hall. A day or two before the concert he found he was unable to go, and, knowing that his secretary enjoyed music, gave them to her.

Upon investigation the secretary discovered the seats were in the last row of the orchestra. She returned the tickets to her boss, saying, "I'm sorry, but I wouldn't sit in the last row to hear anybody."

* * *

I overheard two men talking about the recent Met. Die Walküre performance. One of them said he enjoyed it very much. The other said, "Yes, it was all right, but did you notice how badly the tympani was out of tune."

* * *

Again I bent my eavesdropping ear at the Siegfried performance last Friday with fruitful results.

A lady and gentleman were commenting on Maria Olszewska's interpretation of Erda.

"But what is all that stuff about she sings?" asked the man.

"Oh, that," said the woman agrin, "is just a clever advance publicity stunt Wagner had for Götterdämmerung."

* * *

Composers, pianists and other kinds of musicians called on Gabrilowitsch after his performances of two Beethoven concertos and the phantasy with the National Orchestral Association. Rosina Lhevinne, Harold Bauer, Jacob Weinberg, Dr. and Mrs. Daniel Gregory Mason, F. C. Coppicus and several other celebrities rushed through the stage door I unlocked. I heard Mrs. Lhevinne tell Ossip that Joe's broken rib is mending fine. "Wasn't it fortunate he didn't fall on his hands?" she asked. But anyway, why did you happen to fall and break even such a little minor thing as a rib, Joe?

"Can you wire my violin so that it will practise by itself? I want to go skating."

Benefit Concert Given by New York School of Vocal Art

The annual concert for the benefit of the Needy Vocal Students' Fund of the New York School of Vocal Art was given in the ball room of the Savoy-Plaza, New York, on January 4, by Luella Melius, soprano, founder and director of the school.

Mme. Melius, formerly of the Chicago Civic Opera and the Paris Opéra-Comique, each year contributes her art to this cause in which she plays so vital a part. From the proceeds of these concerts talented young artists are assisted in furthering their studies and in securing solo appearances. Outstanding among them is Ruth Mather, who was guest soloist at the People's Chorus Spring Festival last year and is now appearing in The Great Waltz.

At the concert on January 4, Mme. Melius was assisted by the young flutist Frances Blaisdell, who accompanied Mme. Melius and also played a solo group.

New Rochelle Choral Art Society in Annual Appearance

NEW ROCHELLE, N. Y.—The Choral Art Society (Charles A. Baker, conductor) gave its annual concert here in the Senior High School auditorium. The chorus of forty showed well balanced tone and precision of attack in a program of music by Praetorius, Rimsky-Korsakoff, Forsyth, de Fontenailles, Dvorak, Cadman, Branscombe and others. George Raseley, tenor, and Mary Gale Hafford, violinist, were the soloists. Edwin McArthur was the accompanist. A large audience applauded the fine work of Mr. Baker, the chorus and assisting artists.

S. R.

From Our Readers

Percy Scholes, D.Litt.

Cornaux, Switzerland,
December 5, 1934

To the Musical Courier:

You may just possibly (or may not) think it worth while to put a line in your paper to the effect that I have been honored with the degree of D.Litt. (Docteur ès Lettres) by the University of Lausanne on the strength of the historical researches in the field of Puritanism and Music in England and New England. That institution has existed for just on 400 years and it is thought that this is the first time it has rewarded any sort of musical studies in this way.

As it is a little unusual perhaps at my age to seek further university honors (though people do take doctorates at any age), I would explain for your personal information that having already accomplished the research it occurred to me that I might as well use it in this way and so establish an association with learned circles in the country of my adoption.

It meant the following—(1) A Commission of Professors of the Faculty of Letters which has had the results of the research under consideration for a year. (2) An extended formal "Colloquium" with the Commission. (3) The publication of a thesis. (4) A "Soutenance en Séance Publique" at which (in the mediaeval manner long abandoned in British Universities) the candidate defends his thesis against all comers—professors or members of the public.

I explain this to you because I would not like any friend to think that I had accepted some "honor" without value or distinction.

Yours sincerely,
PERCY A. SCHOLES.

P. S.—You may remember that it was in the Musical Courier I first made some small announcement of the results of my researches so far as they concern American history.

P. A. S.

The Original Boris Godounoff

Ithaca, N. Y.,

To the Musical Courier:

Referring to Mr. Alexieff's article on the original version of Boris Godounoff, in your recent issue, may I add my bit of appreciation of and admiration for the painstaking and expert work done by Mr. A. P. Aslanoff in orchestrating Moussorgsky's masterpiece in accordance with the composer's original ideas?

I first became familiar with some portions of the opera about 1891, accompanying them on the piano during rehearsals on a private stage in Russia. Even in Rimsky-Korsakoff's much tempered arrangement, the music seemed then almost revolutionary in its boldness. Who knows, perhaps it has been fortunate that we first have been privileged to become acquainted with this monumental work in a "smoothed-over" version?

Now, however, there is no good reason for continuing to produce the opera in Rimsky-Korsakoff's arrangement, seeing that Mr. Aslanoff has given us an artistic, learned, and authoritative orchestration, preserving Moussorgsky's original harmonies, tonal phrases, and musical ideas. It has been my privilege to follow some of Mr. Aslanoff's work, with all his materials before me. The superiority of the new revision from the point of view of dramatic force and musical beauty is beyond the shadow of a doubt. Who would think of "doctoring up" Debussy's works to make them sound more like Chopin? Yet such would be the impression of any musician listening to Boris Godounoff in Rimsky-Korsakoff's adaptation, after having seen Mr. Aslanoff's faithful rendering of the composer's original ideas.

Very truly yours,
V. KARAPETOFF,
Cornell University.

[EDITOR'S NOTE.—*Tullio Serafin, former Metropolitan Opera conductor, plans to produce Moussorgsky's original version in Rome next year.*]

Gilbert and Sullivan Material

To the Musical Courier:

Albert O. Bassuk, author of How to Present the Gilbert and Sullivan Operas, recently published, would like to hear from any stage director or stage manager who has successfully produced an amateur presentation of Gilbert and Sullivan, in connection with a new set of "stage guides" (or "prompt books" as they are called) which he is making in manuscript form, for the Bass Publishers, 509 Fifth Avenue, New York, N. Y.

The "stage guides" will be illustrated, and include all directions necessary for the successful presentation of a Savoy opera. Mr. Bassuk wishes to include any special hints that some stage managers may have included in their "prompt books," and will appreciate hearing from those who may have available material of this sort.

Very truly yours,
THE BASS PUBLISHERS.

Foreign News in Brief

Eminent Writers to Lecture During Florentine Cultural Week

FLORENCE.—A number of distinguished foreign writers and critics have been invited to take part in the cycle of lectures that are being organized for next spring under the title of International Culture Week. Among those who have already accepted are the French novelist and critic Henri Bordeaux; the German exponent of modern philosophy, Hermann Keyserling; the Hungarian novelist, Layos Zilahy; the Argentine writer Gumenez Caballero; and Guy de Pourtales, known for his works on music and the drama and especially for his biographies of modern musicians, of which the latest one, A Life of Wagner, was published in 1932. During the whole period covered by the Florence Festival—April 24 to June 4—exceptional reductions in the price of fares will be made on the Italian State railways. R. P.

OBITUARY

Lucy Foster Nelson

JERSEY CITY, N. J.—Lucy Foster Nelson, eighty-seven, teacher of voice and piano at the Bergen School for Girls for the past forty years, died here on Christmas Day. Miss Nelson was the founder of the Afternoon Music Club and a charter member of the Jersey City Women's Choral Society. As the decendant of Major Josiah Nelson of General Washington's staff, Miss Nelson was active in the affairs of Paulus Hook Chapter of the D. A. R. She was regent of this chapter at the time of her death.

R. P.

Henri Dallier

PARIS.—Henri Dallier, organist and composer, eighty-six, died here on December 23. Mr. Dallier, a student of César Franck, was a former organist at the Cathedral of Notre Dame.

S.

Expressing Music through the Piano Constitutes Pedagogic Aim of Teacher

Jean Buchta Recommends Greater General Knowledge of Tonal Art on the Part of Young Keyboard Aspirants

"Piano pedagogy, in my definition of the term, is not confined to teaching the pupil to strike notes corresponding to the printed notation before his eyes; rather, it is a training in how to express music through the piano."

Jean Buchta of New York, experienced teacher of many piano students in all stages of development, was defining her principles of teaching to a representative of the Musical Courier. Miss Buchta is small and slight. Her smile is persuasive and she is not at all didactic in her manner, but her remarks contain a good deal of intellectual dynamite to blow reactionary teachers out of their rut.

"If the pianists we turn out of our studios and schools are to be something besides keyboard operators, so to speak, we should give them a knowledge of music, its general structure and forms. I think every piano teacher should also be able to give pupils an understanding of harmony and the principles of composition, not along with piano study, but as part of piano study.

Technic vs. Harmonic Studies

"Some conservative teachers have objected to blending technical instruction with harmonic training. However, it seems to me that the two branches should complement each other perfectly. If a system of technic conflicts with the principles of general musicology, then surely it is a false system.

"The young pianist who has general knowledge of tonal art understands that he is expressing music through the medium of the piano; there is no likelihood of his confining himself to a sort of finger skill as if he were mastering the typewriter."

Miss Buchta was asked if she had experimented with her principles in branches of music instruction other than piano.

"Not personally," she replied; "upon my advice the system is being tried in a number of violin classes in New York. One teacher decided to apply to the violin students the same pedogogy that has brought me such fine results in piano training. She tells me that it is proving highly successful. Since her students have a general comprehension of harmony, they are much improved in intonation, and are showing higher standards of musicianship.

"I do not pretend," she went on, "to be the only teacher who is employing these principles. I know that many advanced pedagogues and schools are working along similar lines. I am only speaking for myself and how well these ideas have worked out in my own application of them.

Finding Intellectual Appeal in Music

"You see, to the average person music is a nebulous, intangible something, which perhaps has great power through the emotions but which has little intellectual significance. Training in harmony and structure crystallizes the sounds into patterns, classifies them into definite forms—in short, gives the mind something concrete to prasp."

These ideas form the basis of training offered by Miss Buchta in her evening classes in Practical Harmony for the Layman which are held weekly at her New York studio. These groups are restricted in number, and are made up of non-professionals who desire a knowledge of harmony and musicology. Miss Buchta lectures, and the classes, equipped with paper keyboards, make practical application of the principles she expounds. Illustration is given on the piano by Miss Buchta, a member of the class or a visitor. The fee for this course is nominal, as Miss Buchta conducts it on a non-profit basis.

Another activity in which Miss Buchta engages purely from the standpoint of general promotion of music is the work she does in connection with the Harmony Guild of New York. Miss Buchta is founder and Music Director of this organization, which includes concert artists, teachers and laymen in its membership. They are listed as "master members" (those who have a knowledge of harmony) and "apprentice members." Many of the latter have become master members, through training taken under some competent teacher or in one of the music schools.

Providing Laboratory for Composers

"My object in forming the Harmony Guild," Miss Buchta said, "was to provide an audience with knowledge above the average, before whom young composers could try out their works. At the meetings new and seldom heard works are played and given intelligent criticism. We also present lectures on pertinent topics. The programs thus perform the double function of providing a hearing for the composers and at the same time increasing the musical perceptions of the audience.

"Professional members enjoy the intimate contact with their fellow musicians who are working in the field of composition, while the lay members become familiar with the problems of the composer and the factors that go to make up effective musical form.

"However, I wish it to be understood that both the Layman's Course and the Harmony Guild are outside my principal sphere of activity. My first interest is conducting private lessons in piano, with an education in the structure of music as an integral part of the piano training. Next in importance are my own special courses in 'Practical Harmony' and Analysis of Composition for teachers, performers and composers who are not my piano pupils." M. L. S.

Musicales

Harold Henry Heard at Mrs. John Henry Hammond's Residence

Harold Henry gave on December 14 the last of four subscription recitals which he has played at two week intervals in private music rooms. This one was held in the music room of Mrs. John Henry Hammond of New York.

Mr. Henry's program consisted of Preambule, minuet and courante (from the partita in G) Bach; intermezzi, op. 117, Nos. 1 and 2, Brahms; sonata, op. 22, Schumann; Les sons et les parfums qui tournent dans l'air du soir, and prelude from the suite in A minor, Debussy; The Musical Clock, Henry; nocturne, op. 62, No. 2, and scherzo, op. 20, Chopin. The audience was large, enthusiastic, and discriminating. The Musical Clock received its first public performance on this occasion, making such a pronounced success that its composer was forced to repeat it. After the Schumann sonata Mr. Henry gave as an encore The Poet Speaks from the Scenes from Childhood, and at the close of the program the pianist added by request his own While the Piper Played, The Dancing Marionette and Beethoven's Ecossais. Mr. Henry was in fine form and the audience showed every sign of enjoyment. G. N.

* * *

Institute of Musical Art Children's Concert

A Christmas concert was given by the children of the preparatory department of the Institute of Musical Art of the Juilliard School of Music, New York, on the morning of December 22. The youthful participants showed their musical prowess in choral and orchestra work, piano and violin numbers, Dalcroze Eurhythmics and composition. Belle J. Soudant conducted her classes in choral singing in Christmas carols, accompanied by the Preparatory Center Orchestra, and later a selected chorus, accompanied by strings, sang further Christmas items. The featured violinists were Anahid Ajemian, who played concerto in D by Rieding; Helen Miki, who offered Larghetto (Handel-Hubay) and Zimbalist's Improvisation on a Japanese Tune, with Lily Miki at the piano; and Norman Robins and Irwin Weinstein, who played numbers for two violins by Alfred Moffat. Piano soloists were Charles Rosen, Clara Malamut and Barbara Holmquest. Two groups of children appeared in Eurhythmic interludes, and the toy orchestra scored for its performance of German and French folk-songs and an arrangement of Levitzki's valse in A. The Preparatory Department Orchestra (Louis J. Bostelmann, conductor) was heard in a Handel suite arranged by T. Clark. The creative talents of three pupils were displayed in original songs, each one sung by a choral ensemble with the composer at the piano. These were Lady Moon, and Sea Shell by Sari Cohen; Sea Shell, Snowflakes and Br'er Fox by Barbara Holmquest; and Snowflakes by Leonard Eisner. These are the output of active, vivid young spirits, and the melodies are imaginative, atmospheric and well put together.

The entire program was the work of children who are acquiring a real knowledge of music and its various manifestations, and who find pleasure and self-expression in its performance. M. L. S.

* * *

Branscombe Choral Program

The Branscombe Choral (Gena Branscombe, conductor) gave a program of Christmas music at the National Arts Club, New York, on December 19. Their list contained excerpts from both sacred and secular literature of the season, taken from the traditional and modern music of many lands. The introductory number was a Welsh carol, Deck the Hall with Boughs of Holly, and also in the first group were three Bach items. The Twelve Days of Christmas, an English carol of the fifteenth century, showed the skill and color command of the chorus. This piece is in six parts, and makes demands on performers and conductor. The difficulties were met with spirit and ease, and an effective projection was given. Carols from Czechoslovakia, Burgundy and another English one followed, and the evening's contributions also included Palestrina and Brahms songs.

Miss Branscombe's talents as a composer were represented by two excellent examples, Mary at Bethlehem and Hail Ye Tyme of Holiedayes. Other American numbers included Gaul's Carol of the Russian Children and Kramer's Before the Paling of the Stars. A stirring conclusion was Woodman's With Revels and Wassails.

There was a large attendance at this concert, and the audience gave unmistakable evidence of delight in the fine work of Miss Branscombe and her well-trained, responsive and tonally endowed group. Both conductor and chorus were attired in robes of rich red. The Branscombe Choral, under the baton of their leader, made further Yuletide appearances. On December 16 they sang over Station WJZ; 21, from WLWL. December 23, they were heard in a Candlelight Service at Broadway Tabernacle, New York. M. L. S.

* * *

New York Civic Orchestra in Christmas Music

Eugene Plotnikoff provided a program of music appropriate to Christmas for the pair of concerts on December 26 and 30, at the American Museum and City College, New York. Included were Rimsky-Korsakoff's suite, Night Before Christmas, Rebikoff's The Christmas Tree, and Tschaikowsky's Nutcracker Suite. The all-Russian list was effective, a large audience applauding enthusiastically. Mr. Plotnikoff was forced to return to the stage repeatedly and modestly passed the applause on to his men.

Louise Taylor, soprano, sang Verdi's Ritorna Vincitor (Aida), displaying a powerful and expressive voice. F. W. R.

* * *

Vera Nette Singers Appear

In a recent musicale given by Vera Nette, voice teacher, at her New York studio, Alexander Campbell, Scotch tenor, accompanied at the piano by James Moorehouse, composer and pianist, aroused enthusiasm from the guests present. Others heard that evening were Caterina Volpi, from La Scala, and Harold Starr, tenor from Texas, who sang duets from Cavelleria Rusticana and Il Trovatore. Two talented children, Martha Lustgarten, pianist, and Bernhard Friday, vocalist, also took part. A number of prominent people were present. These musicales are given monthly to encourage young artists to appear before friends and critics and thus gain experience. G. F. B.

* * *

La Forge Artists in Darien

Darien, Conn.—A concert of unusual excellence and interest was given at Darien on December 14 by artists under the direction of Frank La Forge. The group consisted of thirty-six solo voices and they presented a program consisting entirely of operatic ensemble numbers from duets to compositions for full chorus. An audience of capacity proportions attended and showed their appreciation through enthusiastic applause. The program opened with the chorus doing the Prayer from Cavalleria Rusticana with Mr. La Forge conducting. A remarkable blend and balance of voices were revealed in this number and Mr. La Forge was able to secure rich tone and beautiful contrasts. Julia Adams sang the incidental solo effectively. Next came Elizabeth Andres, contralto, and Harrington van Hoesen, baritone, in the duet from La Favorita, which they presented with vocal and artistic finesse. Emma Otero, coloratura soprano, assisted by the chorus then gave an effective performance of the Care Compagne from La Sonnambula. Miss Otero has a glorious voice, and the chorus gave excellent support. Then came the trio from Faust sung by Mabel Miller Downs, Santo Di Primio and Mr. van Hoesen. This number won immediate approval. Miss Downs' voice was opulent and skillfully used, as were the voices of the two men who supported her. Clemence Gifford, contralto, next sang the Habanera from Carmen with the chorus. Miss Gifford has a voice of velvety texture and sang her part with fluency and temperament and the chorus entered into the mood of the number. Mr. La Forge's conducting was a valuable aid in securing the desired effects.

Missses Otero and Andres, and Messrs. DiPrimio and van Hoesen gave the quartet from Rigoletto, with Mr. La Forge adding materially to the success of the performance with his piano accompaniments. These four voices, all of operatic calibre, were well-suited to this number.

Following the quartet Blanche Gaillard, pianist, pupil of Ernesto Berúmen, played solos with depth of musical expression and technical proficiency. After this the sextet from Lucia di Lammermoor was sung by Misses Otero and Andres, Messrs. DiPrimio, Ellsworth Bell, Harrington van Hoesen and John Lombardi. The concluding number was by the chorus, the familiar waltz from Faust, with incidental solos by Misses Downs and Gifford, Messrs. van Hoesen and Edouard Grobé. All performed their tasks with intelligence and enthusiasm and the audience remained to applaud long after the final curtain had fallen. When Mr. La Forge was not at the piano, Virginia Duffey and Beryl Blanch presided there, and their playing contributed to the success of the evening. E. B.

Gescheidt Conducts Voice Conference

Adelaide Gescheidt conducted a Voice Conference and Hour of Song in her New York studios early last month, the subject in discussion being development of the voice, by her system of normal, natural voice development. The principles involved were demonstrated by pupils. The Hour of Song presented the following: Wilanna Miles, soprano; Audrey Newitt, contralto; Moise Bulboaca, Rumanian tenor and Nelson Rae, nineteen-year-old American tenor. They sang solos and duets by German, French, Italian and American composers, among the latter being LaForge, Branscombe and Curran.

Edwin Grasse at Morristown Woman's Club

Edwin Grasse, violinist and composer, was soloist for the Morristown, N. J., Woman's Club Christmas concert on December 18. He first played transcriptions by Kreisler of classics by Bach, Cartier and Tartini, followed by his own Waves at Play as an encore. Later he offered a Brahms adagio and Hungarian dance, closing with three of his own works, namely, Song Without Words, Promenade on Horseback, (Au Gallop) and polonaise in C. Kreisler's Rondine was added.

MacDowell Club Contest Winner to Be Presented

Helen Van Loon, soprano, winner of the MacDowell Club Young Artists' Contest, will be represented in recital at the MacDowell Club Auditorium, New York, on January 14. Miss Van Loon studied voice with Arthur Hackett at the University School of Music in Ann Arbor, Mich., and subsequently received a scholarship at the Juilliard Graduate School under Florence Page Kimball.

Guy Maier Gives New York Lecture-Recital

Guy Maier, assisted by his pupil Morton Sultan, offered a lecture-recital in the Carl Fischer Concert Hall, New York, on December 28. Mr. Maier gave an exposition of the principles of two-piano playing. He discussed his own arrangements of compositions by Mozart and played them with Mr. Sultan. They also performed several of Leopold Godowsky's Miniatures.

NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

BOOK

The Victor Book of the Symphony; by Charles O'Connell; with an Introduction by Leopold Stokowski.

Here is another of those volumes useful to amateur hearers and, truth to tell, also to a goodly percentage of professionals.

The book cannot be better described than in the words of Stokowski: "In simple language it gives the technical background of symphonic music so that even an inexperienced music-lover can understand and enjoy it. In reading it his mind and emotions will be stimulated so that his pleasure in listening to the music afterwards will be greater. . . . Except in purely program music the book does not paint pictures or tell stories about music but aims to suggest images and lines of thought that will give the music-lover a point of departure for his own imaginative flight."

And summarized, Mr. O'Connell's own preface says: "The primary purpose of this book is to make good orchestral music more intelligible, and therefore more stimulating and enjoyable, to people who are willing to listen to such music and who would like to know and love it better."

An examination of the contents proves the claims made for the publication.

Following an initial description of the modern orchestra and its instruments (their nature, range, and photographs are presented) the symphony and concerto are discussed, and then come the pages devoted to repertoire (with biographical addenda) from Vivaldi, Bach and Handel, to Stravinsky, Falla and Shostakovitch. American composers—hurray and hurrooh—are for once allowed to rub shoulders as social equals with their European brethren. We find Leo Sowerby, Werner Josten, Deems Taylor, Werner Janssen, Charles T. Griffes, John A. Carpenter, and Ernest Bloch (a Swiss who would rather be known as a naturalized American.)

The discussion of the works is clear, helpful, informative. The rear of the volume offers portraits of "some" conductors in this country (with Goossens, Dobrowen, Klemperer and a few others omitted), a short glossary of musical terms, and a rich list of Victor Symphonic Recordings. (Simon and Schuster, Inc.)

FOR PIANO SOLO

Les Preludes, by Liszt; in the **Analytic Symphony Series;** for piano solo. Edited and annotated by Dr. Percy Goetschius.

A valuable addition to an already large list of instructive examples issued by the same publisher. Les Preludes is perhaps the favorite orchestral composition of the average unprofessional musical person, even though he does not know the Lamartine words on which the work is based, or understand the artistic impulses that moved Liszt to cast his opus in the form of a symphonic poem. In a critical note, following a short biography of Liszt, Dr. Goetschius cites and explains the foregoing matters thoroughly but succinctly. The music itself is printed in large type, and plentifully supplied with explanatory text as to form, construction and orchestration. It takes a good physical grasp and fairly developed technic to play this edition of Les Preludes. A picture of Liszt is on the first fly-leaf. (Oliver Ditson Co., Inc.)

Reviewed by R. M. Knerr

Book

The Heritage of Music, Vol. II; essays on music by leading British musicologists; collected and edited by Hubert J. Foss.

The second volume of a delightfully informal, yet scholarly and authoritative survey of past ages of music comes from the Oxford University Press. It is one of those fine fruits of British musical erudition, carries with it a delightful literary flavor, is exquisitely printed and, in this case, offers much matter of controversial and scientific interest.

The editor in a foreword states that this volume is devoted, unlike the first, to "other composers than those who are generally termed great." Chronological in sequence, the essays cover the period from the Tudor musicians to Hugo Wolf. The volume includes the following essays: William Byrd, by E. H. Fellowes; The Scarlattis, by Philip Radcliffe; The Clavecinists, by Herbert Wiseman; Handel, by W. H. Hadow; Gluck, by Donald Francis Tovey; Weber, by Dennis Arundell; Berlioz, by Tom S. Wotton; Mendelssohn, by Hubert J. Foss; Chopin, by Humphrey Morgan-Browne; Liszt, by Cecil Gray; Verdi, by F. Bonavia; and Hugo Wolf, by Walter Ford.

The editor hazards a hope that demand will justify a third volume. There should certainly be a public for books so delightful and so rich in cultural content. One hopes fervently that his wish may be gratified, for these volumes should be "required reading" in all higher music schools and conservatories. (Oxford University Press, London; American agents, Carl Fischer, Inc., New York.)

For String Orchestra

Chorale for Strings, op. 3, by Roy Harris.

This arrangement for string orchestra is that of the middle section of Mr. Harris' sextet. The composer has written a foreword in which he relates that his theme "is taken from the melodic contours of early American church tunes" and its form is a variation development. The example of Bach in developing the chorale variation form on similar tunes of the Lutheran service affords an excellent model. Earnestness and poignant strength mark this musicianly reworking of simple, rugged material. In the score appear the original harmonic methods and rhythmic devices of this American composer, for while the coloring is often akin to modern polytonal practises, the melodic lines are laid out with spare, neo-classic simplicity. The work has been played by the Los Angeles and New York Philharmonic Orchestras. The instrumentation is as follows: first and second violins, ten to fourteen each; first and second violas, five to seven each; first and second cellos, four to six each. (Harold Flammer, Inc., New York.)

Lieder Collections

Lieder, Vols. I-IV, by Yrjö Kilpinen.

Considerable interest has been stirred in recent months in Germany and elsewhere by concert performances of works by this contemporary Finnish composer who follows the Lied tradition worthily. Kilpinen, born in Helsingfors in 1892, studied at the conservatory in that city, and also in Vienna and Berlin. These four collections include twenty-two songs for voice and piano, all settings of poems by Christian Morgenstern. Volume I is Kilpinen's op. 59; Volumes II and III, subtitled Songs of Love, comprise opp. 60 and 61, and the final one (op. 62) has the designation Songs About Death. The texts are all in German. It is evident that we have here an important and original figure in song composition.

Three additional collections of songs by this composer include: Volume I, op. 75, Sommersegen; Volume II, op. 77, Spielmannslieder, both to lyrics by Albert Sergel; and Volume I, op. 79, comprising seven settings of poems by Hans Fritz von Zwehl. These are of a similarly graphic variety, sounding many deep human notes and marked by a musically restless but expressive idiom.

Although most of the works are quite short, by relatively unostentatious means, the composer achieves high and passionate lyricism, as in the song entitled Night, which opens with these words: "O Night, thou well of stars, I bathe body and soul in thy thousand suns." The love songs strike a richer note. The composer has used more of chromaticism in his yearning depiction of such a work as My Heart Is Empty, which calls upon the beloved in tones of passionate longing. In general, the vocal parts are simply written, though original in their rhythmic turns and in their use of unusual intervals; there is frequent modulation. Most earnest of all are the Songs About Death, which are grippingly dramatic and even *macabre* in instances, though among these there is one of the most simple and tuneful of all the settings, that entitled Winter Night, which deserves to win a wide and lasting popularity as a true folk classic. Vocal range, approximately C to G. (Ed. Bote and G. Bock, Berlin; American agents, Associated Music Publishers, Inc., New York.)

For Harp

Fifteen Short Stories in Music for Young Harpists, by Carlos Salzedo.

Mr. Salzedo has composed these pieces "in order to give young harpists of all ages an opportunity to proceed with their studies without the boresome books of exercises which, in the past, overloaded the study of the harp. Since some of my colleagues still seem afraid of novelties, I wanted," he says, "this time to give them something very simple in musical substance, exclusive of the discoveries and inventions which characterize other of my works."

In order to familiarize young harpists with the manner of key formation on the instrument, the fifteen numbers are written in the same number of keys that can be played on the harp, one natural and seven each with sharps and flats. The titles of the engaging and descriptive works are as follows: The Dwarf and the Giant, The Kitten and the Limping Dog, Rocking Horse, On Donkeyback, Rain drops, Madonna and Child, Memories of a Clock, Night Breeze, On Stilts, Pirouetting Music Box, Behind the Barracks, At Church, Gold-Fish, The Mermaid's Chimes, Skipping Rope.

The volume is attractively printed and should prove a source of pleasure and instruction, as it supplies a need long felt by instructors of younger harpists and is thoroughly imbued with Mr. Salzedo's progressive ideas on the playing of that instrument. (Elkan-Vogel Co., Philadelphia.)

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PUBLISHERS' LISTS

For Piano

Pianoforte Literature Series; selected and edited by Stella Nahum, Lillian Reznikoff Wolfe, and Reuven Kosakoff.

Second Piano Parts to Pianoforte Literature Series; composed by Reuven Kosakoff.

Forming part of a music study method announced as "for class and individual instruction," the Pianoforte Literature Series includes at present fourteen publications. These are arranged in four series, graded as to difficulty. The works have been carefully edited and fingered. As teaching material they are admirably adapted to carry on the course which includes as its first section Piano Fundamentals (two books of studies and supplementary pieces arranged by the same editors) and a subsequent book of Hand Equalization Studies based on Czerny by Mr. Kosakoff.

The Pianoforte Literature Series embraces seventeen pieces by Gayrhos, Handel, Haydn, Heller, Pescetti, Schumann, Schubert, Liszt, Franck, J. C. Bach, Couperin and Mendelssohn. These are well adapted, both in the value of their content and in their illustration of various technical problems, to use as a higher type of piano study material than that which is often utilized by teachers. In this way the musical taste of the young pianist may be formed at the same time that he is perfecting his method.

Of especial interest are the series of seventeen second piano parts to well-known classics which have been composed by Mr. Kosakoff, in the style and spirit of the original works which they supplement. The composer has in some cases utilized thematic material from the works themselves. The plan is for the student to learn the solo parts of the compositions, while another pupil or the teacher may play the complementary duet on a second piano. This is a quite new departure in piano pedagogic method; the aim is to encourage skill in ensemble playing, and the numbers may be used effectively for recital purposes.

The compositions provided with a second piano part are as follows: minuet in D minor and musette in D, J. S. Bach; sonatina in G, Albumblatt, Beethoven; sonatina, op. 36, No. 1, Clementi; sonatina in C, Kuhlau; By the Spring, Gurlitt; The Merry Farmer, Wild Horseman, Sicilienne, op. 68, and allegro from sonata, op. 118, Schumann; Elfin Dance, Grieg; Tambourin, Rameau; Étude, op. 138, No. 6, Heller; Moment Musical, op. 94, No. 3, Schubert; Three Ecossaises, Chopin; Rondo alla Turca, Mozart. (J. Fischer & Bro., New York.)

Two Toys (Zwei Spielzeug Stücke), by Lothar Perl.

Two descriptive numbers, subtitled "syncopated impressions," by a European composer as yet unknown in this country, are offered under a single cover. The first, entitled, Rockinghorse, has a lively galloping figure and exploits consecutive thirds and fourths in the harmony. Crazy Top, marked "tempo di Fox" (which is Central European for "foxtrot"), is a bright allegro movement with well-marked rhythms. These numbers are of medium difficulty and offer attractive material away from the beaten track. (Schott & Co., Ltd., London; Associated Music Publishers, Inc., New York.)

Songs

My Old Home Town; words by A. L. S.; music by May H. Brahe.

A cheerful, reminiscent heart-song in which the "places and the faces" of the old town are celebrated in affectionate fashion. It can hardly be said that either the text or the music is exceptional in originality, but the British composer again shows her flair for tuneful and simple melody. There is a lilting swing to the quick-moving theme that rather suggests Irish folk-songs. Composed in "popular" manner, the unpretentious number offers a light and attractive vehicle for a singer who can voice naïve sentiment convincingly. Published in B flat; range, tonic to E flat (optional F), also in E flat; range, tonic to A flat (optional B flat). (Enoch & Sons, Ltd., London; Boosey-Hawkes-Belwin, Inc., New York.)

God's World; words by Edna St. Vincent Millay; music by Sandor Harmati.

Miss Millay's familiar lyric, beginning Oh world, I cannot hold thee close enough, with its poignant outcry at the loveliness of earth as seen in a moment of sudden revelation, affords a difficult but tempting task to the composer. Mr. Harmati has produced an eloquent vocal setting, in which the dissonances in his harmony add the required note of anguish, while a quiet conclusion, *pianissimo,* gives an effect of calm at the end. This work might have a deep effect on listeners if voiced convincingly. (Galaxy Music Corp., New York.)

Ravini's Serenade (Sous les Etoiles); music by E. Ravini; English words by Edward Lockton.

An English version of a popular Continental ballad of ardent nature. The number is marked *tempo di barcarolle,* and represents a rather sophisticated ballroom variation on the Italian folk-song. The theme is a tripping one in sixteenth notes, with periodic slow, waltz-like cadences. The words are the usual sort of plea to the lady fair to come out "underneath the stars." The song would be especially suitable as a light encore number for tenors. Published in F; range, C to E (optional F); and in A; range, E to G sharp (optional A). (Boosey-Hawkes-Belwin, Inc., New York.)

Two Songs by Peter De Rose; words by Harold Robe.

These two ballads, Lying on a Hilltop and Bells of the World, are issued separately. The music, by a popular purveyor of radio and stage material, is suitably breezy and tuneful in a rather obvious way. The first number, of lilting rhythm and extreme simplicity, tells of the joys of watching clouds going by from an elevated vantage point and forgetting all about worries. Range, C to D flat, or optional F.

Bells of the World carries a message of peace to the nations, and has a strong marching theme. Published in high and low voice versions, the latter ranging from G to F. (G. Ricordi & Co., Inc., New York.)

Rvviewed by F. W. Riesberg

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Festival Overture in D, by Edwin Grasse.

This is op. 50 by the blind violinist, organist and composer, Edwin Grasse. Covering nineteen pages, in score, it is a work showing him at his best. This is no amateurish outburst, but highly skillful, well constructed music, beginning with joyousness and containing melodies of wide sweep. Hardly a single measure contains a dominant or tonic chord; sevenths, ninths, augmented intervals, all give it a touch of the modernistic, but never forsaking the festive mood. Following the opening comes a singing melody on the dominant, enunciated quietly on the organ; its flights are unusual, suggesting the original orchestration for violins, and this is followed by a playful, staccato interlude, with climax of full chords and arpeggios on the piano. A jubilant close in fullest grandeur marks the finale. (G. Schirmer, Inc., New York.)

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Alcinda Cummings Midjo, violinist of this city, gave a recital in Steinway Hall, New York City, on December 12. Her accompaniments were played by Mildred Bryant, also of Binghamton.

The Musical Art League, headed by Mrs. U. S. Kang, will give a series of three concerts this season. The artists are to be announced later.

Clarence Dickinson, organist, of New York City, recently gave the dedicatory recital on the new four-manual organ installed in the West Presbyterian Church. For an audience which filled all the seats and standing room, he played a program which began with Now Thank We All Our God (Woyrsch), and closed with Norwegian Rhapsody (Sinding). Further items included Pièce Héroique (Franck), Cathedral Prelude and Fugue (Bach), fugue from sonata (Reubke), a group of Tudor period composers, a Bach list, and one designed especially to show the resources of the organ, including Novak's In the Church. He was forced to add encores.

Brahms was the composer who was studied at the December meeting of the Harmony Club. All programs this winter will be taken from Elbert Hubbard's book Little Journeys to the Homes of Great Musicians. Elizabeth Britton is president of the club.

The pupils of East Junior High School gave a noteworthy performance of the operetta The Flower of Venezia. Ida M. Moses was in charge of the music and Lillian Camen directed the performance.

Salvatore De Stefano, harpist, gave a much appreciated recital in Elmira, N. Y., at a recent meeting of the Thursday Morning Musicales. A program of great breadth was given in a finished manner. I. S.

BIRMINGHAM, ALA.—The Birmingham Music Club presented Rose Tentoni, soprano, and Ottokar Cadek, violinist, in the second of its series of artist concerts offered this winter. Miss Tentoni opened her program with a group of classics, but it was soon evident that she felt ill. Pluckily she returned for her second group, but illness forced her to leave the stage before her aria. The audience deeply regretted this, for Miss Tentoni had revealed a voice of beauty and a charming stage presence in her first numbers.

Mr. Cadek again demonstrated his splendid artistry to a Birmingham public in the César Franck sonata in A major, in which he was ably assisted by Lois Green Seals at the piano. The balance of his program was chosen with discrimination and charmingly performed, eliciting hearty applause and many recalls.

The Woman's Club of Louisville, Ky., presented Louise Boyd, pianist, and Arnold Edmonds, baritone, in concert before a large and appreciative audience in that city. Mr. Edmonds, son of Dr. and Mrs. Henry M. Edmonds, of Birmingham, possesses a resonant voice that gives promise of future achievement.

Victor Herbert's light opera, The Red Mill, was excellently given by pupils of Ramsay High School, under Vernon E. Noah, in Phillips Auditorium before an enthusiastic audience. This performance should take rank as outstanding among high school offerings, for the splendid manner in which it was given, and the excellence of its direction by Mr. Noah, instructor in voice.

Edna Gockel Gussen presented two pupils in recital, Melvin Etheridge, a gifted young boy pianist, and Eugenia Earle, both playing excellent programs.

The Young Musicians Group introduced Jack Tait, brilliant young pianist, at a morning musicale of the Birmingham Music Club.

Alabama Day, was celebrated by the Birmingham Music Club at a morning musicale, directed by Frances Whittington. Compositions of native composers were played by home talent. Jane Hamill Westbrook gave a sonata of her own. Roy McAllister played two of Mr. Whittington's compositions, Impudent Dance and Marche Grotesque. Songs by Robert Ingalls, of Alabama College, were sung by Rebecca Bazemore, and a song by Paul Newell was delightfully interpreted by Olive Humphrey. Jack Tait played compositions by Mr. Whittington, Homage to Brahms and Staccato Etude.

J. B. Laster, tenor, was presented in recital by the Women's Organization of the Congregational Church.

Gaul's oratorio, The Holy City, was given by the choir of the South Highlands Presbyterian Church (Minnie McNeil Carr, director).

Christmas music was featured in all of the churches in a representative way. The Wester Choral Uuion, (Harrell Biard, director) presented the Christmas story section of Handel's Messiah. Dudley Buck's cantata, The Coming of the King was sung by the choir of the Independent Presbyterian Church (Raymond Anderson, director).

Elizabeth Gussen, talented young pianist of the faculty of the Cleveland Institute of Music, and daughter of Edna Gockel Gussen, was introduced in recital by the Birmingham Music Club during her holiday visit to this city.

The Birmingham College of Music (Guy C. Allen, president) introduced pupils in a mid-winter recital that was largely attended. A thirteen-year-old student of Mrs. W. C. Vail, of the college faculty, gave an interesting group by Rebikoff. A. G.

CALGARY, CAN.—A triumphant return of the Scottish Musical Players to the Grand Theatre opened the week of November 26. Their repertoire included Bonnie Prince Charlie, Cotter's Saturday Night, Bonnie Brier Bush and Tam O'Shanter, two of these having been arranged from Burns' poems. Liberally interspersed with old Scottish songs and ballads, these plays were excellent vehicles for the histrionic and vocal abilities of the company. Mary MacMahon (who is already making a name for herself as a concert soprano) and Randolph Salmons, tenor, did outstanding work in their performances. Other members included Edythe MacGregor (contralto), Gordon Douglas (baritone), McAllister Wallace (bass) and William Wilson (tenor).

The Hart House String Quartet appeared in an excellent recital on November 22 under the auspices of the Women's Musical Club. Quartets by Haydn and Schumann were featured on this program, enthusiastically appreciated by the audience.

Kayla Mitzel, violinist, was the second attraction in the Frederic Shipman Concert Series on November 26. Standard violin works were offered by this youthful performer, assisted at the piano by Jaye Rubanoff.

Avis Philips, soprano, offered an all-Bach program on November 26 in the Palliser Hotel, as guest artist of the Women's Musical Club. Helen Boese was the accompanist.

The Calgary Symphony Orchestra (Grigori Garbovitsky, conductor) inaugurated its sixth consecutive season on December 10 in the Grand Theatre. Beethoven's seventh symphony was the highlight of the program. Soloists were Kathleen Tierney, violinist, and Dorothy Thorpe, pianist. F. D. F.

EDMONTON, CAN.—Appearing here for their eighth visit, the Hart House String Quartet triumphed again before a capacity audience in Convocation Hall, under the auspices of the University of Alberta Musical Club. Three string quartets were included in the program: Haydn's G major, op. 3 No. 3, Schumann's A minor, op. 40 No. 1, and Debussy's G minor, op. 10. Many encores were added.

Kayla Mitzel, youthful violinist, was presented in recital on November 28 at the Empire Theatre. Corelli-Leonard, Lalo, Chausson, Paganini-Kreisler, Rimsky-Korsakoff, Bloch, and Falla were represented on her program. Jaye Rubanoff was the efficient accompanist.

The Scottish Musical Players were heard in Shrine Temple during a week's visit to the capital. Old Scottish plays and music were finely interpreted by a cast comprising Mary MacMahon (soprano), Edythe MacGregor (contralto), Randolph Salmons (tenor), Gordon Douglas (baritone), McAllister Wallace (bass), William Wilson (comedian), Ann Forsythe (piper and dancer) and Florence Reed (pianist).

Herbert Wilde, A. R. C. O., was heard in an organ recital at Holy Trinity Church on November 25. Works of Mendelssohn, Schubert, Beethoven and Lemare were performed.

A series of lectures in musical appreciation entitled Une Heure de Musique, and sponsored by the LeSaunier School of Music, has received the distinguished patronage of the Hart House String Quartet.

F. D. F.

JOPLIN, MO.—On November 27 Phillip Abbas, cellist of Kansas City, appeared as guest artist with the Sovereign Singers in their annual recital. Mr. Abbas' explanatory remarks preceding his playing were enjoyed by the audience. He revealed a complete mastery of the cello in his performance of his program and of a number of encores.

The Sovereign Singers is a women's choral group of 100, under the direction of Oliver Sovereign, with Roberta Keith Sovereign accompanying. Their program this year included several selections not previously heard in the city. In performance, the singers exhibited the achievements possible for a choral group, especially in clarity, perfected unison, and responsiveness to leadership—all with the "human" quality so enjoyable to listeners. H. D. R.

OKLAHOMA CITY, OKLA.—Activities in the field of music will begin anew early in January. The Oklahoma Chamber Music Society, a new organization under the direction of Ben Bruce Blakeney, will give their next concert on January 9. This group, consisting of full section of strings, is in its second season and has become a permanent organization. A subscription series of five concerts during the season is being arranged.

Musicians from both the city and the surrounding towns are eagerly awaiting the Maier and Pattison concert, the third in the Artists' Series at the Shrine, to be given on January 28.

So many requests have come in for special work with John C. Wilcox, Chicago teacher, who conducted a vocal clinic here in November, that he has consented to stop over for a few days in January, *en route* to San Antonio for a vocal clinic. F. P. H.

YPSILANTI, MICH.—December 13 was a memorable day in southern Michigan for in the evening Frederick Alexander conducted his twenty-sixth Christmas program of Normal College Choir. This choir has grown from small beginnings to an impressive assembly of 150 mixed voices singing *a cappella* in an enviable manner.

The program this year represented an assembling of masterpieces sung during the past twenty-five years, all of which the large audience that filled the auditorium was delighted to hear repeated. The concert opened with a prelude of traditional Christmas carols sung by choirs of children, and one, Handel's Angels Ever Bright and Fair, sung as solo by Clarence E. Gittins, a boy soprano possessing a lovely voice.

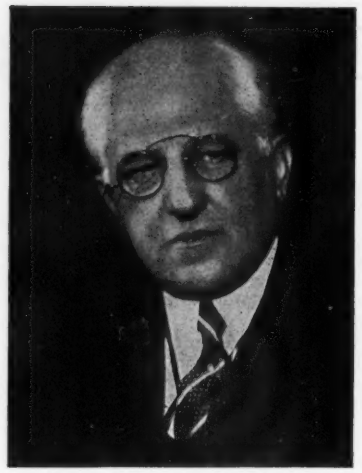
The next section was called Nativity Music and included Palestrina's Adoramus te, a Bach chorale from the Christmas Oratoria, Mozart's Ave Verum and The Only Begotten Son by Gretchaninoff. There was a wide variety in these and each was sung with consummate finesse. The next section was called The Cradling and showed even a greater variety, ranging from Praetorius to Dorothy James whose Christmas Night is dedicated to Frederick Alexander. It was in this section that the conductor secured the finest effects with his fine choir.

An interesting interlude was offered by John Challis with selections on the harpsichord and two old English tunes on the recorder, an archaic woodwind instrument.

Mr. Alexander was greeted by an ovation of applause when he appeared on the podium. At the close of the performance a reception was given in his honor. A. McL. T.

Edwin and Jewel Bethany Hughes in the South

Edwin and Jewel Bethany Hughes will open a series of Southern concert dates with a two-piano recital at Macdonald College, Red Springs, N. C., on February 25.



DR. FREDERICK SCHLIEDER, master teacher of improvising and creative music study. During the recent American sojourn of Isidor Philipp, the French pianist visited Dr. Schlieder at his New York studio and heard his young pupils play and improvise their own compositions. (Photo © G. Maillard-Kesslere.)

Phoenix Opera Group in Initial Presentation

Carmen Sung by Arizona Organization Recently Formed under Sponsorship of Leading Citizens

PHOENIX, ARIZ.—Bizet's Carmen was the initial offering of the Phoenix Grand Opera Association here on December 6, under the competent direction of Amelio Colantoni. The performance was given by Arizona musicians, with guest artists from Los Angeles taking the leading rôles.

Colleen Sword, of Los Angeles, as Carmen showed ability both as a singer and as an actress. Alexander Julian in the rôle of Don José gave a good interpretation of the part. Sidney Henderson was well cast as Escamillo. Helen Donofrio, of Phoenix, displayed a lovely soprano voice in the part of Micaela.

Other rôles were sung by Mabel Blake, Frasquita; Twila Kress, Mercedes; Ted Kress, El Dancairo; Amelio Colantoni, El Remondado; Erwin H. Karz, Morales; Alex St. Arnaud, Zuniga. Mario Colantoni conducted.

The Phoenix Grand Opera Association has recently been formed by business men, musicians, and music-lovers of the city, and will be affiliated with La Scala Grand Opera Association. Milton Rasbury is president of the local organization. Montague Machell, director of the Musicians' Club chorus, from which many of the singers were chosen, has been instrumental in the formation of the association and aided in the recent production as orchestra manager. A large audience greeted this initial production, and it is announced that several other operas will be given during the winter.

STATE CLUB BOARD MEETS

The official board of the Arizona Federation of Music Clubs held its semi-annual meeting at the home of Mrs. T. J. Prescott on December 4. Under the leadership of Cordelia Hulburd Nelson, state president, plans were arranged for the carrying out of the season's work.

Elenore Altman, instructor at the University of Arizona, presented her artist-pupil, Harry Rickel, in a piano recital at the Heard Museum on December 8. E. S.

Flushing Ars Musica Guild Event Conducted by Stuart Ross

FLUSHING, N. Y.—The winter concert of the Ars Musica Guild, of which Stuart Ross is conductor, was given on December 12 at the Temple Gates of Prayer. Theodore Webb, baritone, was guest artist. The chorus gave a varied and interesting program, including a Southern mountain folk-song and one of Maine, a Stephen Foster number, Negro spirituals, an arrangement by Mr. Ross of Ol' Man River and other numbers. This group, which is made up of singers over seventeen and under thirty years of age, sang with good attack, unity and precision. They obviously enjoy their work under Mr. Ross' able baton, and reflected credit on his training. Mr. Webb interpolated two groups of solos and a Massenet aria, scoring for effective projection of this music. Alice Heiberg Rovelstad proved an artistic accompanist. S. T.

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Maganini to Reintroduce Glass Harmonica in New York Concert

The long obsolete glass harmonica, an instrument probably never heard by contemporary concert-goers, is to be brought from obscurity and reintroduced by Quinto Maganini at the concert of his Chamber Symphony in Town Hall, New York, on January 6.

Enjoying a great vogue during the latter part of the eighteenth century, the glass harmonica, which owed its development largely to Benjamin Franklin, has practically disappeared, except for a few specimens in museums. Gifted virtuosi once toured throughout Europe giving full recitals on it.

The particular glass harmonica which Mr. Maganini is to introduce to the New York public belongs to Mrs. James H. Perkins of Greenwich, Conn. Having searched without success throughout the country for such an instrument in order that he might authentically perform Mozart's Adagio and Rondo on this program, Mr. Maganini happened to mention his dilemma to Mrs. Perkins. She recalled that a great aunt had willed her such an instrument. When it came into her possession it had for a long time been used as an antique table. The glass bars which produced the tones had been removed and were delivered to her in a market basket. For years they had been stored away in her barn. When at Mr. Maganini's behest she instituted a search for them, they were found covered with dust and cobwebs. Three of the bars had been broken.

Again making a countrywide search for a similar instrument from which bars might be borrowed to replace the broken pieces, Mr. Maganini was unable to find one anywhere. Finally in Brooklyn he discovered an instrument maker who was able to reproduce them. The glass bars are struck by hammers controlled by a small keyboard which fits into a drawer-like compartment.

Describing the instrument Mr. Maganini said: "It had its outgrowth from the old musical glasses which were tuned to various pitches by putting different amounts of water in each one and rubbing the edges with damp fingers. Gluck, back in 1742, gave a concert in the Haymarket at which he performed a concerto of his own composition on such glasses with full orchestral accompaniment. Later, in 1757, Benjamin Franklin heard them played while on a visit to London. His practical mind conceived that this novel instrument might be improved. So he set about constructing a new form of glass harmonica in which the tone was controlled by graduating the size of the glasses, doing away with the necessity for using water in them. His instrument for years enjoyed wide popularity. The most celebrated of its virtuosi was Marianne Davies. It was a performance by this artist on a visit to Vienna that so interested Mozart that he wrote the Adagio and Rondo in C for harmonica, flute, oboe, viola and cello, which we will perform. Beethoven also wrote a little piece for glass harmonica for his friend Duncker.

"Mrs. Perkins' instrument, which we will use at our concert, represents one of the most notable of several offsprings from that created by Franklin. It is an example of Carl Rollig's improved harmonica with a keyboard, invented in 1786. So far as I know, and I have searched everywhere, there is not another one like it in this country, unless it is buried away in some New England attic."

I See That

The SS. Ile de France, docking in New York on December 24, brought among its passengers Ganna Walska, Madeleine Monnier and Artur Schnabel.

* * *

Grete Stueckgold, soprano of the Metropolitan Opera, who appeared in the South in November in recitals and more recently with the New York Philharmonic Orchestra as Eurydice in a concert version of Gluck's Orfeo, has a booking for a radio appearance on the Ford Hour of January 20. The broadcast will be from Orchestra Hall, Detroit, over the coast-to-coast Columbia network.

* * *

Toscha Seidel has been engaged to appear on the Community Concerts Course of Clarksburg, W. Va.

* * *

Leonora Cortez has been engaged to appear as soloist with the Philadelphia Orchestra in Philadelphia on January 13.

* * *

The second chamber music concert in the series of six sponsored by the Music School of the Henry Street Settlement, New York, (Mrs. Hedi Katz, director), was given on December 16 at the Playhouse, by Ruth Breton and Lee Pattison.

* * *

Robert Goldsand arrived from Europe on December 31 by the SS. Volendam. The Viennese pianist opens his concert tour of America in Ogden, Utah, on January 5, and is to play in the Pacific Northwest and California in early January and appear in Pennsylvania and New England later this month.

* * *

Gustave L. Becker's Christmas Carol was performed by the Dornay-Culp Choir at the *soirée intime* given at the Dornay-Culp Studios, New York, on December 14. The same number was presented on December 22 under the direction of Augustus Post at the Barbizon-Plaza, New York.

* * *

The Amherst, Mass., Community Concerts Association will present the Hart House String Quartet of Toronto in a program on January 8. January 10, the quartet will play in Elmira, N. Y.

* * *

Cyrena Van Gordon, contralto of the Metropolitan Opera, will give a recital on January 15 for the Syracuse, N. Y., Civic Music Association.

* * *

Karin Branzell sings the Mahler Das Lied von der Erde with the Philadelphia Orchestra in Philadelphia on January 25 and 26 and in New York on January 29.

Kathryn Meisle was engaged as soloist with the Philadelphia Orchestra for a special Viennese program under the baton of Fritz Reiner on December 30, in addition to her operatic appearances in Hänsel and Gretel on December 28, 29 and January 1.

* * *

Winslow Cheney, organist, will be heard in an all-Bach program at the University of Chicago on January 9.

* * *

Nelson Eddy, American baritone, made his initial solo appearance in the new winter series of Voice of Firestone concerts on December 17 over an NBC-WEAF network.

* * *

Henri Deering, pianist, was guest artist with the London String Quartet over Station WEAF on December 11. Olin Downes was the commentator.

* * *

Mrs. John Sloane has been elected Chairman of the New York Philharmonic-Symphony Society's Young People's Concerts committee. Mrs. Sloane is the successor of Mrs. Charles E. Mitchell in this post.

* * *

Richard Crooks gives a recital in St. Louis, Mo., on January 8.

Humphrey and Weidman to Present New Dances

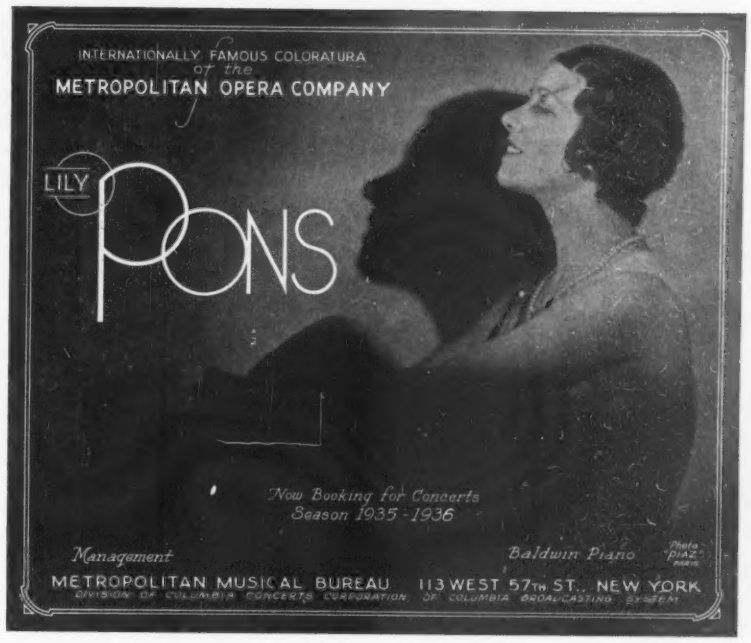
Three new dances will be included in the program which Doris Humphrey and Charles Weidman will present at the Guild Theatre, New York, on January 6. This will be the only recital of the season of these two artists, and the first they have given in New York without their ensemble.

Especially featured is a dance arranged to Roy Harris' concerto for strings, clarinet and piano. Both Miss Humphrey and Mr. Weidman participate in this number. The music will be played by the Gordon String Quartet, assisted by Simeon Bellison, clarinetist of the New York Philharmonic-Symphony Orchestra, and Harry Cumpson, pianist.

The other new dances are Affirmations, created by Mr. Weidman with music by Vivian Fine, and Credo, arranged by Miss Humphrey to music by Chavez. The remainder of the program includes two joint dances presented for the first time last season—Alcina Suit by Handel and Rudopoema by Villa Lobos.

Perolé Quartet to Repeat Beethoven Cycle

In response to requests from the radio audience, the Perolé String Quartet will repeat their Beethoven cycle over WOR on Sunday afternoons, beginning January 6. The works are to be given in chronological order, including the Grand Fugue.



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Atlanta Audiences Applaud Worthy Musical Events in Yule Season

Sylvia Lent, Carolina Folk Singers, Emory Glee Club and Varied Recital and Choral Concerts Contribute to Interest of Winter Roster

ATLANTA, GA.—Sylvia Lent's concert on December 11 was the occasion for a hearty welcome from the young artist's friends made on a previous visit here. The violinist, presented by the Atlanta Music Club, played to a full membership of the club and a limited number of single ticket purchasers who availed themselves of the opportunity to hear one of two violinists to be presented here this season. These were rewarded with beautiful violin playing which disclosed Miss Lent's ripe artistry and her unique quality of completely submerging her personality and giving only the composer's meaning.

Good tone and intonation, flute-like harmonics, clear-cut staccatos, and the ability to play beautiful pianissimo were reinforced by a technical equipment that was commensurate with the demands made by a difficult program. These were matched by a stylistic sense which was equally at home in old and modern schools of composition. An evening of beautiful music delivered by this artist left a lasting impression of aesthetic pleasure and satisfaction. Ruby Chalmers, at the piano, brought color and well-timed accompaniments to enhance the violinist's program.

CAROLINA FOLK SINGERS APPEAR

The next visiting attraction was the Carolina Folk Singers from the University of South Carolina. Under the exemplary leadership of Maurice Matteson, who arranged much of the music, ballads of the uplands of the Carolinas were given by a group of male singers with first importance given to authentic presentation of this sectional music. They were particularly successful and were royally received.

The Agnes Scott College Choir, Emory University Glee Club, and Oglethorpe University Glee Club presented programs of Christmas music on December 16.

Emory Glee Club's offering, under the direction of Malcolm H. Dewey, was the tenth annual choral program to be presented by this university organization of extensive concert experience. The Oglethorpe Glee Club gave its initial concert and Agnes Scott Choir offered its annual program of Christmas music under the direction of Lewis H. Johnson, assisted by the String Ensemble and C. W. Dieckman at the organ. The Pastoral Symphony from Bach's Christmas Oratorio and the Pastoral Symphony from Handel's Messiah, with traditional carols and a group of Russian and French carols were sung.

ORGAN PROGRAMS

Heading recent programs of organ and sacred music was that offered as the second of a series which was given in celebration of the twentieth anniversary of the inauguration of the Georgia Chapter of the American Guild of Organists. (Wilbur Rowland, dean). The combined choirs of the Druid Hills Baptist and the Second Ponce de Leon Baptist churches, under the direction of Mrs. John Felder and Mrs. Charles Chalmers, offered as the major work on the program, Christmas Oratorio by Saint-Saëns. Christmas carols and violin solos by Claire Harper, the assisting artist, completed the program which brought out a large attendance.

Special music was given at Christmas time by the choirs of All Saints Episcopal Church (Joseph Ragan, organist and choirmaster); Druid Hills Methodist Church (M. Ethel Beyer, organist and choir director); First Presbyterian Church (Charles Sheldon, Jr., organist); Peachtree Christian Church (Mrs. Victor Clark, organist); and Druid Hills Presbyterian Church (Mrs. Haskell Boyter, director).

CLUB AND RECITAL EVENTS

Caroline Dowman was featured in an all-MacDowell program of piano music, the third in a series of Student Music Appreciation Recitals, which are presented by Grace Lee Townsend.

Sonia Serova, widely known authority on children's dances and author of books pertaining to this subject and director of the Serova School of Dancing, New York, conducted successful classes for dancing teachers here during the early part of December. Sponsored by Mrs. Charles La Fontaine, teacher of children's dancing classes, Mme. Serova was well received.

Earle Chester Smith presented George Maro Waters, Jr., in a piano recital in which he was assisted by Mrs. William R. Elsas at a second piano playing Grieg's piano concerto, Op. 16. A Novelette by Schumann and MacDowell's Fireside Tales comprised the program played by the gifted young pianist.

Liszt's E flat concerto for piano played by Mrs. William R. Elsas with Mrs. Pierpont Spiker at a second piano, was the feature of the musicale at the home of Mr. and Mrs. Benjamin Elsas, early in December. These musicales, inaugurated and maintained by the host and hostess, are of a quality that has been sustained for several years. Songs by Mrs. Elsas, soprano, Lillian Bennett, contralto, and by the Musical Arts Trio, with Eda Bartholomew as accompanist, rounded out an evening of genuine pleasure. Members of the trio are Geraldine Siegler, violin; Priscilla Loemker, 'cello; Isabel Mowhar Bryan, piano.

M. S. W.

Hilger Trio Active In Many Recitals

Members Fulfilling Extended Concert Schedule Including Southern Tour

The New York headquarters of the Musical Courier recently had a visit from Elsa and Maria Hilger (cellist and pianist of the Hilger Trio) and Blackie, one of their toy Pinscher dogs, who accompanied them in the capacity of mascot. Blackie and others of these not-so-dumb friends often travel with the Hilgers on tour.

Maria Hilger told of the forthcoming engagement of Elsa to appear as soloist with the New York Civic Orchestra in Henry Hadley's concerto for cello, with the composer conducting.

"Dr. Hadley had such confidence in Elsa's ability," Maria said, "that he entrusted her with the task of preparing this score—which was entirely new to her—for rehearsal in only two days. Elsa accomplished this, having committed the work to memory in about four hours, and spending the rest of the allotted time in mastering the musical content and nuances. When she went to rehearsal, Dr. Hadley commended her enthusiastically for her grasp of his intent and for her technical performance.

THE HILGER TRIO

"She will play this with the orchestra under his baton on December 19 at the American Museum of Natural History (a concert which will be broadcast over WNYC), and again on December 23 at the College of the City of New York."

"I find much pleasure in playing this beautiful work," put in Elsa. "It is rich in thematic content and is highly effective. Dr. Hadley told me that he had composed it for his brother, Arthur Hadley, formerly first cellist of the Boston Symphony Orchestra, who gave the piece its première in 1908. Among subsequent performances was that of Leo Schultz, who played it with the New York Philharmonic Orchestra."

Elsa Hilger will give a solo recital in New York early in February, and her program will include Dr. Hadley's Humming-Birds, which he recently composed for her. The Hilger Trio also is to be heard in a New York concert, at which their offerings are to include the new Hadley trio, op. 132 (composed for them) and also the Mana-Zucca trio, op. 40, two American works.

This recital is prior to their leaving for a tour the middle of February, to fulfill engagements in the South, Southwest and Middle West, returning to New York the first of April. This itinerary includes an appearance in Miami, which is their third there in as many seasons, and numerous other return engagements, among them bookings in Charleston, S. C., Ashville, N. C., Key West, Fla., and Memphis, Tenn. During the month of March they are solidly booked. M. L. S.

New York and Chicago to Hear Joseph Brinkman

Joseph Brinkman, of the piano faculty of the University School of Music, Ann Arbor, Mich., will be heard in recital in both New York and Chicago early in January. He plays in Town Hall, New York, on January 8, and the following week in Chicago. Mr. Brinkman, who has had much experience as a pianist, has been heard on many occasions with the Chicago Symphony Orchestra and in recital.

American Matthay Association in Tenth Annual Meeting

The American Matthay Association held its tenth annual meeting in New York City on December 27 and 28. Fifty of its members, drawn from all parts of the United States, attended the meeting. On the 27th, at Steinway Hall, Eunice Norton presented the annual invitation recital for members and their guests. The next morning the association convened at the Riverdale School of Music, Riverdale, New York City. After a business meeting, Stanley Chapple of London spoke to the group on the Teaching of Musicianship. A luncheon was served by Mr. and Mrs. Richard McClanahan of the Riverdale School of Music, and a teachers' discussion followed it.

At three o'clock there was a contest for the scholarship award of the association. Contestants for this award must be pupils of members of the association in order to compete. The purpose of the contest is to send for study in London at the Tobias Matthay Pianoforte School young American artists of proved talent and seriousness of purpose. Recent holders of this scholarship have been Ray Lev and Tessa Bloom. The association contributes $1,000 towards the expenses of a year's study in London. Denise Lassimonne, professor of the Tobias Matthay Pianoforte School, acted as the adjudicator. Five contestants participated. This year's winner is Bessie Freed of New York City, a pupil of Alvin Goodman.

Officers of the association for the next two years are: President, Albion Metcalf, Boston, Mass.; first vice-president, Frederic Tillotson, Boston, Mass.; second vice-president, Julian de Gray, New York City; third vice-president, Dr. LeRoy Campbell, Warren, Pa.; treasurer, Alice Kortschak, New York City; secretary, Julia Wrightington, Brookline, Mass. The directors are: Mary H. Emerson, New York City; Arthur Hice, Philadelphia, Pa.; Mrs. Richard McClanahan, New York City; Bruce Simonds, New Haven, Conn. The editor of the Journal is Richard McClanahan, New York City.

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Toledo Greets Orchestra From Boston

Koussevitzky Conducts His Players in Museum Concert Including Strauss' Also Sprach Zarathustra—Toledo Choral Society Performs Messiah

TOLEDO, O.—The Boston Symphony Orchestra (Serge Koussevitzky, conductor) played for a select group in the peristyle of the Toledo Museum of Art recently in a concert not on the regular series. The occasion was the annual program given for members of the museum and for Toledo musicians who have appeared at the museum's free Sunday afternoon concerts.

The spirited conducting of Dr. Koussevitzky brought the most gratifying results. The whole program was of a shining perfection.

Eine Kleine Nachtmusik (Mozart), a serenade for strings, was the first number. The *allegro* with its energetic chief theme exposed at once, was played with clearness and precision; *romanze*, in rondo form, delighted its listeners and reminded one of the smoothness of a running brook. The minuet and rondo followed in succession, each with an individual beauty of its own.

The startling composition of the evening was Also Sprach Zarathustra (Strauss). Its wild trumpets, maddening harmonies, crashing crescendos, its moments of mystery and poignant sweetness, won terrific applause from the wholly captivated audience. The interpretation of this work left an impression that cannot be forgotten.

The symphony No. 5 in E minor, op. 64 (Tschaikowsky) completed the program. The *andante* gloomy opening theme suggested a deliberate march of fate, but somehow, through the ensuing *andante cantabile* and the valse, the composition underwent a visible change, from darkness to light, and the finale was one of vigor, emphasis and self-confidence.

Gerald McLaughlin, violinist, and Elmer Gertz, pianist, appeared recently at a free Sunday afternoon concert in the peristyle of the museum.

MESSIAH SUNG BY CHORAL SOCIETY

The Messiah (Handel) was presented at the museum on December 22 by the Toledo Choral Society, under the direction of Mary Willing Megley. The huge auditorium was packed and many people were turned away. Mrs. Megley created a precedent by performing the whole work without any soloists. Dr. Theodore F. Adams, pastor of the Ashland Avenue Baptist Church, read all the solo parts. All choruses were sung including unfamiliar ones usually omitted by most oratorio socities. The chorus, which is the largest mixed group of singers in the city, obtained many beautiful effects. John Gordon Seeley, organist, accompanied the group. The society will now resume its work on the B minor Mass (Bach), to be presented in the spring.

MUSIC CLASSES AT MUSEUM

Mary Van Doren, director of music at the museum, who has been on a leave of absence, resumed her duties on January 1. Thursday evening classes in music appreciation for adults and Saturday classes for children began at once. D. J.

CONSERVATORIES and SCHOOLS

University of Louisville School of Music

LOUISVILLE, KY.—The University of Louisville School of Music, which is now in its third year, recently launched its second concert series. The symphony orchestra, under the direction of H. Arthur Brown, and the little symphony, under direction of Jacques Jolas, have alternate monthly programs. The personnel of both orchestras is faculty members and advanced students of the school, and amateurs and professionals of the city. A program was given by the little symphony on November 13. They played works of Thomas Augustine Arne, Haydn, J. S. Bach and Tschaikowsky.

Under the direction of Cara Sapin, excerpts from the following operas will be given in concert form this season: Carmen by Bizet, with Marcella Uhl as Carmen, Jeannette Astles as Frasquita, and Mrs. Walter Belknap as Mercedes: one scene from La Juive by Halevy, with Ruth Hearin, Mrs. E. F. Fleischer and Mr. J. B. Harmon taking the various parts; and Madam Butterfly by Puccini, with Mrs. Ray B. Mitchell and Mme. Sapin interpreting the characters of Butterfly and Suzuki.

A student recital was given by the University of Louisville School of Music on December 9, in the Crystal Ballroom of the Brown Hotel.

The school has regular bi-weekly radio broadcasts over WHAS on Thursday evenings.

Mr. Brown is a representative of the extension department of the Juilliard School of Music and besides being conductor of the University Symphony Orchestra at the University of Louisville is also conductor of the El Paso Symphony Orchestra in El Paso, Tex., which he organized five years ago. Mr. Brown maintains a regular season of concerts in El Paso and Louisville. L.

Bryn Mawr Conservatory of Music

BRYN MAWR, PA.—The Bryn Mawr Conservatory of Music presented its opening faculty recital on December 14, before a select and enthusiastic audience. The artists heard were Tilly Barmach, dramatic soprano, formerly of the Philadelphia Grand Opera; Leova Tumarkin, Russian pianist; Gama Gilbert, violinist, formerly of the Curtis Quartet and the Philadelphia Orchestra; and Dr. Emil E. Folgmann, cellist, who has played with the Boston Symphony and Philadelphia Orchestras. The program opened with a performance of the Loeillet sonata, arranged for trio by Alexandre Beón. Leova Tumarkin's piano selections included the Bach-Liszt organ prelude and fugue in A minor, a Brahms intermezzo, polonaise by Chopin, and Malaguena. Dr. Folgmann's numbers were larghetto by Pietro Nardini, and scherzo by van Goens. Miss Barmach sang a group of three numbers; the aria, Ritorna Vincitor from Aida, On Wings of Song (Mendelssohn), and Oh, That It Were So by Frank Bridge. Miss Barmach was in excellent voice, and sang with impeccable intonation. The program was brought to a close with the Mendelssohn trio. G.

Lawrence Conservatory

APPLETON, WIS.—Two pre-holiday concerts presenting music appropriate to the Christmas season were held at Lawrence Memorial Chapel on December 9 and 16. The first of these was a candle-light vesper service featuring LaVahn Maesch, organist, and the Lawrence A Cappella Choir, directed by Dean Carl J. Waterman. Mr. Maesch played selections by Bach, Karg-Elert, Mulet and Dethier. French and English Christmas carols and Christmas Day by Holst were included in the group sung by the choir.

The Messiah, sung by the Schola Cantorum (275 voices), under the direction of Dean Waterman, drew a capacity audience for the second concert. Soloists for the occasion were Gertrude Farrell, soprano; Helen Mueller, contralto; Carl Nicholas, tenor; Marshall Hulbert, baritone. Mr. Maesch accompanied the oratorio at the new Plantz Memorial Organ.

The Lawrence College Concert Band, under the direction of Prof. E. C. Moore, presented its first program of the year at Lawrence Memorial Chapel on December 11. Music by Rossini, Thomas and Herbert, and Headlines, a modern rhapsody by Colby, were inculded in the program. Soloists appearing with the band were Harold Zoerb, tenor; Phyllis Wedgwood, violinist; Earl Leisman, cornetist. A.

Damrosch's Fiftieth Anniversary as Conductor to Be Celebrated

On February 11, Walter Damrosch will celebrate his fiftieth anniversary as conductor of opera and concert in New York. On that day half a century ago he conducted Wagner's Tannhäuser at the Metropolitan Opera House, owing to the sudden illness of his father, Dr. Leopold Damrosch, who had successfully founded opera in German at the Metropolitan that season. On February 12, Walter Damrosch conducted Wagner's Walküre and on February 14, Meyerbeer's Le Prophete. Dr. Leopold Damrosch died on February 15 and shortly after, his son Walter was elected conductor and assistant to the director of the Metropolitan Opera Company, conductor of the New York Symphony Society and the New York Oratorio Society. He was sent to Germany in the spring to engage artists for the opera and returned with contracts for Lilli Lehmann, Max Alvary, Emil Fischer and Anton Seidl. These became the mainstay of the German opera for the following seven years. During his fifty years Mr. Damrosch served as conductor of opera thirteen years, as conductor of the Oratorio Society for fifteen years and as conductor of the New York Symphony Society for forty-three years.

Plans are being formulated to honor Dr. Damrosch on his anniversary, and to this end there has been formed a committee of six consisting of Cornelius N. Bliss, Paul D. Cravath, John Erskine, Marshall Field, Felix M. Warburg and Richard W. G. Welling. The committee wrote a letter to Dr. Damrosch, suggesting that he propose some public performance in which he would take the leading part, perhaps the conducting of a performance at the Metropolitan. Dr. Damrosch replied, thanking them for the honor they would convey to him, and adding, "I would suggest that at the proposed Jubilee performance I might be permitted to gather around me a company of great American singers who are imbued with the same enthusiasm for opera in English as I am, and to give a stage performance with scenery and costumes of Wagner's most beautiful of all operas, the Mastersingers, or at least the entire third act of that opera."

William O'Toole Addresses Music Educators Association

NEWARK, N. J.—William O'Toole addressed the New Jersey Music Educators Association here on December 9. Charles Castner, president of the association, introduced the speaker. Mr. O'Toole discussed creative musical pedagogy, stressing the ideals of the discipline approach with the interest of the freedom approach. He closed his talk with a reference to an editorial, A Post-Mortem on Atonality, in a recent issue of the Musical Courier. Commenting on the content of that article, he said he agreed with it that rhythm is not the most important element in music and that no one factor should be considered so, that, after all, the content of a work constituted its chief claim to distinction, and that the form, however perfect, was merely a means of expression. R.

Rosati Artist with Chicago Opera

Eleanor La Mance, artist-pupil of Enrico Rosati of New York, recently sang the rôle of Ortrud in Lohengrin with the Chicago Opera in Chicago.

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Boston Concert Week Rich in Variety

(*Continued from Page 5*)

needless to say, Mr. Wittgenstein gave a dazzling performance. Throughout the concert the Chardons displayed their now widely acknowledged virtues. And an unusually large audience applauded the performers with the greatest warmth.

OTHER CONCERTS

Edward Matthew, Negro baritone, who was the Saint Ignatius of the Stein-Thomson opera, Four Saints in Three Acts, gave a concert at Jordan Hall on December 17. His program included the long solo, St. Ignatius' Vision from the opera, and in this number he was accompanied by the composer, Virgil Thomson. Mr. Matthew also sang several Negro spirituals and songs from such diverse hands as Handel, Torelli, Schubert, Brahms, Hahn, Storey Smith, Margaret Osborn and Frank Bridge. David Fontaine was the accompanist in these numbers.

Among other recent musical events was a piano recital by Jan Smeterlin in Alumnae Hall, Wellesley College, on December 13. The Polish pianist delighted a large audience by his ingratiating manner and polished (no pun intended) pianism. His program traversed a sonata by Mozart in F major, two organ choral preludes of Bach, arranged by Busoni, the F minor fantasy, two studies and the B flat minor sonata of Chopin and six Paganini-Liszt studies.

The Mount Holyoke College Choir, of which Dr. William Churchill Hammond is organist and conductor, sang a program of Christmas music at John Hancock Hall, on December 14. The carols were chosen from an extraordinarily cosmopolitan list and were arrangements by prominent American musicians, for the most part. Dr. Hammond played several organ selections as interludes.

SEVITZKY ENSEMBLES

A program which was frankly non-professional and which, none the less, surpassed in interest many affairs of greater pretensions was given in Jordan Hall on December 15 by the Fabien Sevitzky Ensembles, consisting of the Young Musicians' Orchestra and the Vocal Ensemble, both of which were organized two years ago and have since then been conducted with extraordinary devotion by Fabien Sevitzky. These organizations have, in their various public appearances, surprised the Boston public by the excellence of their performances. In the present instance, the proceedings began with Mendelssohn's overture, A Midsummer Night's Dream, and the first movement from the violin concerto. An orchestra of symphonic size and make-up played with accuracy, flexibility and good tone—especially from the strings. Abram Bernard, concertmaster of the orchestra, who played the solo part of the concerto, was something more than the dutiful student repeating what he had learned.

The second part of the evening was given over to the presentation, in full operatic dress, of Cavalleria Rusticana. Since the same production had been given last summer outdoors and was reviewed in the Musical Courier on that occasion, it is unnecessary to go into detail again. But one can hardly refrain from expressing admiration for Mr. Sevitzky's bold enterprise, invincible courage and determination, and extraordinary powers of organizing and interpreting. By means of these qualities he was enabled to get from the youthful singers and players a performance of Cavalleria that was scarcely to be classed as an amateur affair at all. To refer to a single detail—the movements and actions of the chorus had a verisimilitude that many professional groups might well emulate.

A large audience applauded the performance with the greatest warmth.

NEW ENGLAND CONSERVATORY NOTES

At a recent meeting of the trustees of the New England Conservatory of Music the following officers were elected: president, Philip R. Allen; vice-presidents, George B. Cortelyou, H. Wendell Endicott and Pierpont L. Stackpole; treasurer, John R. Macomber; clerk, Frederick S. Converse; director, Wallace Goodrich. Edward A. Taft, of the trustees, was elected a member of the executive board. Other new and re-elected members of the board of trustees are William T. Aldrich, George R. Brown, Ralph L. Flanders and Edward R. Warren.

Recent events at the conservatory included recitals on December 13 and 15; a concert by the Conservatory Class in Brass Ensemble, under the direction of Louis Kloepfel, on December 14; a concert by the Conservatory Club on the 15th; and a chamber music program given under the auspices of Alpha Chapter, Kappa Gamma Psi Fraternity, in Brown Hall, on the 17th. The program included the Saint-Saëns septet, the Schubert fantasy for piano and violin, op. 159, and Heinrich Hofmann's serenade for flute and strings, op. 65.

FIEDLER'S NUMEROUS ACTIVITIES

Arthur Fiedler, whose direction of the Boston University Orchestra concert has already been mentioned, is enjoying another active season in various capacities. His Boston Sinfonietta gave concerts recently at the Worcester Art Museum and the University Club in Boston. Two more programs are scheduled for the latter place during the season. As in recent seasons he is in charge of the MacDowell Orchestra and now, for the first year, he is leading the MacDowell Club Chorus, which he is preparing for a concert on January 23. The program will include Randall Thompson's Rosemary. The Cecilia Society Chorus, which is frequently an auxiliary to performances by the Boston Symphony Orchestra, he is rehearsing in Stravinsky's Persephone, which either Stravinsky or Koussevitzky will present with the Boston Symphony Orchestra in the spring.

Cleveland Orchestral Events Delight

(*Continued from Page 5*)

me that any language is inadequate to describe that ethereal loftiness of style and interpretation peculiar to Heifetz. Eliminating the concept of technic, he still remains a dazzling figure, remote from the path trod by ordinary humans. The César Franck sonata and Mozart's A major concerto were masterpieces. Followed Bach unaccompanied arrangements by the artist and shorter *bravura* pieces which elicited storms of applause, and brought repetitions and numerous encores. A memorable evening indeed, thanks to the Cleveland Concert Course under Mrs. Brudno's direction. Emanuel Ray was the accompanist.

MISCELLANEOUS CONCERTS

Again Public Music Hall saw a capacity audience when the Messiah Chorus under the direction of William Albert Hughes gave its thirteenth annual performance of Handel's Messiah. A fine tonal balance was manifest in the interpretation of this profoundly beautiful music. A chorus of 400, supported by a symphony ensemble under Walter Logan's direction, an accompaniment of two pianos by Anne Griffiths and Blanche Carrigan and Ida Reeder, organist, collaborated with fine results. The soloists were Cornelia Ellis, soprano, Hazel McGinley, alto, Lucius Metz, tenor, and Elmer L. Mathias, bass.

At Severance Chamber Music Hall the Cleveland String Quartet was heard in its second concert of the season, presenting Mozart's quartet in E flat major and Ernest Bloch's quartet for strings. Messrs. Fuchs, Ringwall, Cooley and de Gomez won prolonged applause for their fine ensemble.

Arthur Quimby, at the Museum of Art, featured Christmas music throughout December. The fantasy in G major and choral preludes of Bach, the Pastoral Symphony from Handel's Messiah, and items by Marcello, Mulet, Tournemire and Brahms received performance.

Paris Applauds Musical Celebrities

(*Continued from Page 5*)

Jacob Gimpel and attentively and appreciatively followed by an audience that completely filled the Champs-Elysées Theatre. He further responded to approval by playing three or four extras. Milstein held up to inspection a good measure of admirable playing. His tone, pouring out perfectly and easily, was invariably pure in quality and he disclosed considerable skill in suiting his technic and virtuosity to the character of his pieces.

SEGOVIA CHARMS

The Salle Gaveau was packed to the last inch on the occasion of Segovia's recital. The Spanish guitarist was applauded to the echo in a program that leaned heavily in the Iberian direction: Sevillana (Turina), Allegretto (Ponce), Tonadilla (Granados), Suite Riojana (Torroba), Prelude, Fugue, Bourrée, (Bach), Granada, Torre Bermeja, Sevilla and Asturia (Albeniz). Segovia's art has been showered with praise over and over again and it is easier for him to make his instrument produce unsuspected effects than it is for critics to find unused words and expressions. In the interest of public entertainment, Segovia resorts to charm and of course audiences like nothing more than that. He also gives them superlative art but it is his extraordinary charm that wins their hearts and acclaim.

OTHER ACTIVITIES

The week further included a song recital by Isobel Lammond; a violin recital by Thibaud; an evening of Spanish dances by Angelita Velez; Roman Totenberg, violinist, playing a group of pieces by Szymanowski, the composer at the piano; the appearance of Lauri Volpi as the tenor lover in Tosca, at the Opéra-Comique; and the first performance in France (at Strasbourg) of Schwanda by Jaromir Weinberger.

JOSEPHINE FORSYTH'S musical setting of The Lord's Prayer was sung in Harrodsburg, Ky., by Mary Bowman Morgan, with Miss Forsyth as accompanist, at the recent dedication of the Federal Memorial to The Pioneers of the First Permanent Settlement of the West and Gen. George Rogers Clark. President Roosevelt made an address on this occasion. The Lord's Prayer also was sung by the Carl Craven Chorus (under the direction of Mr. Craven) in the Medinah Michigan Avenue Club, Chicago, on October 7.

Philadelphia Hears Mavra

(*Continued from Page 5*)

lightful as Parasha. Mr. Ivantzoff scored as the amorous Hussar, and they had excellent support in Lydia Koretsky and Nadina Fedora as the mother and the neighbor.

Hänsel and Gretel served as a curtain-raiser. This always appealing opera had a cast comprising Georgia Standing and Margaret Codd as the brother and sister, Joseph Royer as Peter, Thelma Votipka as Gertrude, and Kathryn Meisle as the Witch; Agnes Davis was both the Sandman and the Dew Fairy. The performance was a colorful one, effective portrayals being given by all the principals, particularly by Miss Meisle, who played the cannibal witch with spirit and finesse.

The conductor was Alexander Smallens, to whom credit is due for smoothness in both operas and the deft relation of music and dramatics. The bill was repeated on December 29 and January 1.

Broadcast from Parsifal Temple

On December 23, CBS presented a transatlantic broadcast of music and speaking from the Benedictine monastery at Montserrat, the famous mountain (outside of Barcelona, Spain) where the original Holy Grail Temple of Wagner's Parsifal was located. The program consisted of monkish chants appropriate to Christmas, and historical and musical explanations by Xavier Vidal-Quadras, son-in-law of Leonard Liebling.

Berúmen Pupil Is Soloist with Bayonne Orchestra

BAYONNE, N. J.—Helen Wakefield, pianist pupil of Ernesto Berúmen, appeared with the Bayonne Symphony Orchestra on December 11, playing the Grieg A minor concerto with Nunzio Pintauro conducting, and scored a brilliant success. R. P.

New York Concert Announcements

(M) Mornings: (A) Afternoon: (E) Evenings

Saturday, January 5
Philharmonic-Symphony Orchestra, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Traviata, Metropolitan Opera House (A)
Eunice Norton, Town Hall (E)
Lohengrin, Metropolitan Opera House (E)

Sunday, January 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Dennis Noble, baritone, Town Hall (A)
Maganini Chamber Symphony, Town Hall (E)
Musicians' Emergency Aid Benefit, Center Theatre (E)
Opera concert, Metropolitan Opera House (E)

Monday, January 7
Joseph Knitzer, violinist, Town Hall (A)
Harold Samuel, first of a series of six Bach piano recitals, Town Hall (E)
Igor Stravinsky Program, Town Hall Club (E)
Gruppe Trio, Steinway Hall (E)

Tuesday, January 8
Joseph Brinkman, pianist, Town Hall (A)
Bronislaw Hubermann, violinist, Carnegie Hall (E)
Harold Samuel, Town Hall (E)

Wednesday, January 9
Schola Cantorum, Carnegie Hall (E)
Harold Samuel, Town Hall (E)

Thursday, January 10
Artistic Morning, Plaza (M)
Harold Samuel, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 11
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Samuel, Town Hall (A)
Guila Bustabo, violinist, Town Hall (E)

Saturday, January 12
Ruth Slenczynski, pianist, Carnegie Hall (A)
Harold Samuel, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 13
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Bauer, Town Hall (A)
Emanuel Feuermann, cellist, Town Hall (E)
New York Chamber Music Society, Hotel Plaza (E)
Beacon Hill Symphonic Ensemble, Junior League

Monday, January 14
Beethoven Association, Town Hall (E)
Chamber Music Evening, Ethical Culture School

Tuesday, January 15
National Orchestral Association, Carnegie Hall (A)
Rubinstein Club, Waldorf-Astoria (A)
Musical Art Quartet, Town Hall (E)
Minnehaha, American Indian Opera, Manhattan Opera House (E)

Wednesday, January 16
Walter Scott, violinist, Town Hall (A)
Nathan Milstein, violinist, Carnegie Hall (E)
Harriet Cohen, pianist, Town Hall (E)

Thursday, January 17
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 18
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Tristan, Greenwich House Music School Benefit, Metropolitan Opera House (A)
Artur Schnabel, pianist, Carnegie Hall (E)

Saturday, January 19
Philharmonic-Symphony Orchestra Children's Concert, Carnegie Hall (M)
Josef Hofmann, pianist, Carnegie Hall (A)
Myra Hess, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)
Juilliard Orchestra, Juilliard Concert Hall (E)

Sunday, January 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (A)
Lucie Bigelow Rosen, theremin, Town Hall (E)

Monday, January 21
Blanche Gaillard, pianist, Town Hall (E)

Tuesday, January 22
Keith Falkner, baritone, Town Hall (A)
Yehudi Menuhin, violinist, Carnegie Hall (E)
Saint Cecilia Club, Town Hall (E)

Wednesday, January 23
Philadelphia Simfonietta, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Thursday, January 24
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 25
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Lea Luboshutz, violinist, Carnegie Hall (E)
New York Banks Glee Club, Town Hall (E)

Saturday, January 26
Frank Sheridan, pianist, Town Hall (A)
Charles Haubiel and Clara Lang, Aeolian Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
La Argentina, dancer, Town Hall (E)

Sunday, January 27
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Leonora Cortez, pianist, Town Hall (A)
Maria Kurenko, soprano, Town Hall (E)
Jacques Gordon, violinist, Music School Settlement

Monday, January 28
Jan Smeterlin, pianist, Town Hall (E)

Tuesday, January 29
Philadelphia Orchestra, Carnegie Hall (E)
Helen Scoville, pianist, Town Hall (E)

Wednesday, January 30
Albert Hirsh, pianist, Town Hall (E)

Thursday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Press Comments

GLORIA PERKINS

Gloria Perkins, child violinist, was soloist with the National Symphony Orchestra of Washington, D. C., Hans Kindler conducting, on November 25. The Washington Herald said: "The astonishing maturity with which this very young lady played the B minor concerto by Saint-Saëns visibly impressed some of our most seasoned concert-goers." The Evening Star: "Little Gloria Perkins came back again yesterday afternoon at Constitution Hall as soloist with the National Symphony Orchestra. The admirers she made last year and others who came to hear this child wonder of the violin formed a large audience which submitted completely to the charm and extraordinary talent of this little girl of eleven years. In Gloria there is combined a simple, unaffected child and a mature artist, and yesterday's performance showed that she is one who also knows how to grow in her great art and whose every appearance must be interesting as an evidence of intellectual and musical gifts."

The Washington Daily News: "The most phenomenal child musician that Washington has had the pleasure of hearing since Yehudi Menuhin, then eleven or twelve, first put bow to string for us, played with the National Symphony Orchestra yesterday afternoon. She is Gloria Perkins, eleven now, ten last year when she gave such a performance of the Mendelssohn violin concerto that audience and orchestra wept."

The Washington Post: "Remarkable as her technical equipment is, it would be less effective without the purity and beauty of her tone. Technic without tone is like a body without a soul. Gloria's violin sings with a warm and moving voice, rich in varied accents and pleasingly persuasive. Fortunate in her natural endowment, Gloria is developing it with an intelligence nicely balanced by intuitive perception." The Washington Times: "Her technic is excellent and the power she displays is amazing, not to mention her thorough understanding of the music."

GIOVANNI MARTINELLI

Before a capacity audience at a concert of the Philadelphia Forum, Giovanni Martinelli, to quote the Philadelphia Record, "brought to the concert platform those same graces and powers of song which for so long have made him the leader of the Metropolitan's tenor department.

"Though his hair is now silvered, Martinelli's voice is still on the gold standard. Time has not diminished the elegance of his phrasing, the suavity of his voice production, nor the moving clarity and immaculate intonation of his upper register. He is a distinguished veteran in whose presence one can always relax with the assurance of hearing Italian *bel canto* expressed at its loftiest and finest levels.

"Martinelli's appearances on the operatic stage here have been numerous and triumphant for many years. Last night, relieved of the operatic embarrassments of doublet and plumed hat and exempt from his accustomed employment of making love to plush prima donnas or hurling lyric defiance at the leading baritone, the veteran brought to the concert platform those same graces and powers of song."

FLORENCE EASTON

Following the recent Lieder recital of Florence Easton at Town Hall, New York, Samuel Chotzinoff wrote in the New York Post: "Not since the days of Elena Gerhardt and Julia Culp has an audience so unmistakably shown its pleasure at a song recital. All in all, it was one of the most satisfying exhibitions of the Lieder singer's art that I have heard in years. Not less pleasurable for me was to watch the obvious delight of the large audience in great music beautifully expressed." The New York Times: "The more profound the song, the more completely the soprano made it her own." The New York Herald Tribune: "A soprano, who has given heart to those who have feared that fine singing was a moribund art."

CAROLINE HUDSON-ALEXANDER

Caroline Hudson-Alexander, soprano, gave a recital in Boston early in November. The Boston Transcript's review said: "Before a large, friendly and fashionable audience in Jordan Hall, Caroline Hudson-Alexander resumed her previously familiar place in the Boston musical scene as a particularly gracious and pleasing interpreter of song."

The Traveler: "Mme. Hudson-Alexander proved to be an extremely intelligent singer, well equipped technically, with a fineness of tonal shadings and a clearness of phrasing all too infrequently encountered in the average concert hall vocalist."

The Christian Science Monitor: "Those who remembered her as a singer of oratorio were prepared to listen to songs sung with an authentic touch. Nor were they disappointed."

The Herald: "It is not often an audience's privilege to hear a program so intelligently sung as that of Caroline Hudson-Alexander yesterday evening. In the first place, few singers would have ventured to start a program with these difficult songs of Handel. But Mme. Alexander is so excellent a musician that no such question arose."

The Globe says that "her mature artistry carried her through to a performance that was all any thoughtful listener could wish." Warren Storey Smith, in the Post, speaks of "her unfailingly fine musicianship, her discerning interpretation of songs that ranged widely in mood and in spirit."

EIDÉ NORÉNA

Laudatory articles followed Eidé Noréna's singing of Traviata at the Royal Theatre of Copenhagen in October. "Noréna," reported Dagens Nyheter, "carried it through in splendid shape, for the simple reason that she possesses the very qualities needed for this particular impersonation. Her performance was based on the pillars of style and beauty. Her voice . . . . is marked by such distinction and sensibility, such art and beauty, as is only to be attained by the most talented vocalists. Her rendering touched the topmost peaks of art." Berlinsketidende chronicled: "In her eminently dramatic impersonation of Violetta, Noréna proved her remarkable talent . . . . the audience was carried away by enthusiasm." "Every detail shaped with the purest art," came from the Politiken, "musical feeling and delicacy, not only in the charming quality of the voice, but in the phrasing, in the light, soft 'parlando,' the sparkling clearness of the passage singing. . . . The audience remained under the spell of the delightful vocalist, each of her appearances being the sign for renewed applause."

Dagens Nyheter further reported, "The red lamp, sign of a sold-out house, was hung out again yesterday, when Noréna sang Traviata. Her extraordinarily beautiful performance, especially with regard to the grand vocal style and fine expression, was rewarded by the success it deserved. The King attended the performance of the Franco-Norwegian world singer Noréna. . . . during the last intermission he summoned her to his box and awarded her the decoration 'Ingenio et Arti.'"

MISCHA LEVITZKI

The Providence, R. I., Journal, commenting on a recent recital of Mischa Levitzki in Pawtucket asks: "When has any pianist brought us a more inspired and impassioned reading of Beethoven's Appassionata? This great clasic as offered by this superb pianist made one wish for more and yet more Beethoven. Likewise in his Chopin the artist spoke with poetic grace, with urbane suavity or with the quick joust of rapier-like repartee thrown into high relief by glittering fioritura of immeasurable grace. In like manner Liszt, Rachmaninoff and Ravel were played with consummate artistry and a felicitous facility which was a veritable joy.

"Levitzki's sincerity of interpretation, his superlative technic, the obvious wealth of his musical mind place him among the very great pianists of our time. To each composer he gives just homage. We may well accept his interpretations as authoritative."

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Old Vienna Symphony Orchestra Formed in New York

A new symphony orchestra, to be known as the Old Vienna Symphony Orchestra, has been organized in New York City and will give its first concert on February 2 at Town Hall. Emil Hilb, conductor and composer known for his musical activities abroad, will conduct.

Consisting of thirty-seven chosen musicians, the Old Vienna Symphony Orchestra has been founded for two purposes; to present programs of classical compositions, which originally were composed by the masters for small orchestra; and to restore literature of a lighter nature which, in the Old World, was instrumental in bringing about an appreciation of music to all classes, and which, in spite of its artistic value, the orchestra feels has been neglected in modern times.

Vladimir Graffman, formerly concertmaster with the Minneapolis Symphony Orchestra, is concertmaster of the new orchestra. For its first program the Old Vienna Symphony Orchestra will have Clarence Adler and Pauline Ruvinski as the soloists, who are to play the Mozart concerto for two pianos with orchestra. The program also includes Beethoven's first symphony, a suite by Couperin, orchestrated by Mabel Wood Hill, Invitation to the Dance by Weber-Godowsky for two pianos and orchestra (orchestration by Emil Hilb), and the overture to Johann Strauss' The Bat (Fledermaus).

Josef Hofmann Returning from Europe to Open Tour

Josef Hofmann, having completed his European tour with a series of concerts in Spain, sailed from Genoa on the SS. Rex and was to arrive in New York on January 3. Mr. Hofmann's tour opens in Boston with a recital on January 5. His only New York recital will be on January 19 at Carnegie Hall, when he will play among other compositions Scriabin's sonata in F sharp minor. Immediately following his New York appearance Mr. Hofmann leaves for a Pacific Coast tour.

League of Composers Plans Reception to Stravinsky

A distinguished group of musicians, among whom are many important conductors now in America, prominent composers in the United States and patrons of music, have enrolled on the committees formed by the League of Composers to welcome Igor Stravinsky at its reception in his honor in the Town Hall Club, New York, on January 7.

This reception, to be tendered in the composer's honor the day after his arrival in America, will be preceded by a program of chamber music selected from Stravinsky's early as well as recent works. The assisting artists are Olga Averino, Beveridge Webster, and the Gordon String Quartet. This occasion marks Igor Stravinsky's first appearance in America on this his second visit to this country. Mr. Stravinsky, who has become a citizen of France, will proceed on a tour of the United States, appearing in chamber music recitals and also as guest conductor of his own music with several of the principal orchestras.

Among the musicians who are members of the welcoming committee are Leopold Stokowski, Serge Koussevitzky, Otto Klemperer, Artur Rodzinski, Fritz Reiner, Walter Damrosch, Bruno Walter, Vladimir Golschmann, Eugene Goossens, Frederick Stock, Eugene Ormandy, Rudolph Ganz, Werner Janssen, Harold Bauer, Sophie Braslau and Hulda Lashanska.

The composers' committee of seventy-five names, which is representative of every part of the country, includes John Alden Carpenter, George Antheil, Rubin Goldmark, Frederick S. Converse, Arthur Farwell, Daniel Gregory Mason, Roy Harris, Henry Hadley, Werner Josten, Russell Bennett, Vladimir Dukelsky, Louis Gruenberg, George Gershwin, Walter Piston, Leo Ornstein, Nicolas Nabokoff, David Stanley Smith, Edward B. Hill, Howard Hanson, Charles E. Ives, Edgar Stillman Kelley, Arthur Foote, Douglas Moore, Harold Morris, Deems Taylor, Virgil Thomson, Arthur Shepherd, Quincy Porter, Leo Sowerby, Randall Thompson, Albert Stoessel, Edgar Varese and Charles S. Skilton.

The executive board of the League of Composers includes Marion Bauer, Aaron Copland, Frederick Jacobi, Lazare Saminsky, Roger Sessions, Alexander Smallens, and Mrs. Arthur M. Reis, chairman, Minna Lederman, editor of Modern Music, and Dr. Thaddeus H. Ames, treasurer.

International Exchange Library Founded at Henry Street School

The first International Exchange Library has been established and housed at the Music School of the Henry Street Settlement, New York. International Exchange Concerts, which have been operating in the exchange of programs between different nations for the last five years, have formed a library of contemporary, international music at the Music School of the Henry Street Settlement. This will be a permanent library of manuscripts, printed music and scores from all the nations of the world, selected by representative committees abroad. This library is available for examination or loan to musicians, conductors or organizations which may be interested in the performance of these works. Affiliated with these International Exchange Concerts will be an exchange of music educational films, a step which is being launched by Edgar Varese and Hedi Katz. Music has already been received from Hungary, Austria, Germany, Italy, Spain, England, Holland, Sweden, Russia, Poland and Cuba. Members of the committee include Edgar Varese, Henry Cowell, Isadore Freed, F. McCleary, Richard Donovan, Bernard Wagenaar and Hedi Katz.

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LAWRENCE TIBBETT AND CHILDREN OF THE MUSIC SCHOOL OF THE HENRY STREET SETTLEMENT,

New York (Mrs. Hedi Katz, director). A report of the work of the Music School was read at the first meeting of the season, held on December 5 at the home of Mrs. Lawrence Tibbett, chairman of the music school committee.

A PART OF THE AUDIENCE WHICH HEARD CARMELA PONSELLE

as Amneris in Aida at the Auditorium, Albany, N. Y., on Thanksgiving Day, in a performance sponsored by the Knickerbocker Press. An audience of 7,800 was in attendance, including the Mayor of the city. Miss Ponselle is returning to Albany to sing in Carmen on February 28.

LOUISE LERCH

has been re-engaged as soprano soloist for the Bethlehem Bach Festival, Bethlehem, Pa., May 17 and 18. Miss Lerch sang at the 1928 festival, under the direction of the late Dr. J. Fred Wolle.

GUY MAIER,

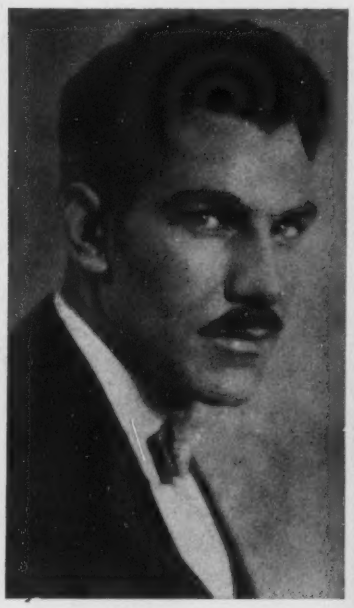
pianist, gave three New York concerts during Christmas week. These included two of his musical journeys for children at the Barbizon-Plaza and a lecture-recital at the Carl Fischer auditorium.

COMM. EDOARDO CAMERA

in his studio in Milan.

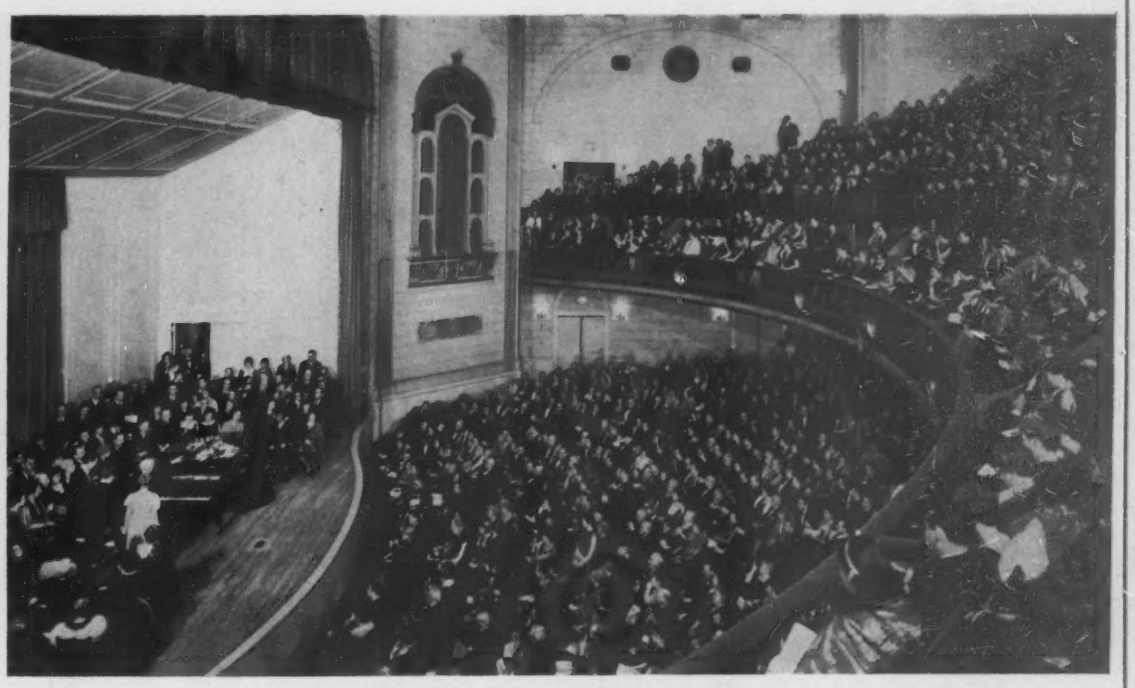
RAMON RUIZ,

pianist, artist-pupil of Alton Jones, plays at Steinway Hall, New York, January 17.



QUINTO MAGANINI

and his Chamber Symphony Orchestra leave New York on January 7 for another tour, this time of the Eastern States, which will keep them on the road for five weeks. Following their New York program in February, another concert itinerary is scheduled for Mr. Maganini and his orchestra.



AMERICAN DÉBUT IN NEW YORK OF HEPHZIBAH MENUHIN,

when she played a sonata recital in Town Hall with her brother Yehudi. The two young people are shown receiving from Robert Erskine Ely the portrait relief by Donovan G. Rowse, sculptor, commemorating their appearance. A bronze replica is to be erected in the hall. Left of Yehudi Menuhin is Ernest Schelling, who in behalf of an anonymous donor, tendered the gift to the Town Hall Board of Governors.

((See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

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HANS CLEMENS

Metropolitan Opera Tenor